



Australian Government



developing multicultural audiences
for the arts

adjust *your* VIEW

a
toolkit



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Fotis Kapetopoulos, prior to initiating Kape Communications in 2002, was Director of Multicultural Arts Victoria (1992-2001). He is currently the editor for *Neos Kosmos English Edition* Australia's leading Greek newspaper and web site, and is involved in extending the paper's reach among the global Greek Diaspora.

Kape Communications has hosted international audience development specialists such as, Donna Walker-Kuhne, America's key audience development specialist; Dr Richard Kurin the Director of National Programs for the Smithsonian Institution Washington DC and Jerry Yoshitomi a US expert on arts participation, Ruud Breteler former director of Theater Zuidplein in Rotterdam, Naseem Khan former diversity director of the England Arts Council and Donna Williams audience development officer for the Metropolitan Museum of Art in New York, USA.

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introduction

This document is essentially a toolkit of ideas and steps intended to provide a framework for the development of multicultural marketing strategies for the arts and cultural products.

It also provides local and overseas case studies which may be inspirational in building audiences which mirror Australia's culturally and linguistically diverse population.

These case studies are not definitive but are indicative of best practice in multicultural audience development.

Discussion of some of the most evident missed opportunities in the area of diverse arts marketing is included, because it helps in understanding obstacles and pitfalls which can be avoided.

It's not rocket science!

Multicultural marketing is not rocket science. But it is complex and needs passion, commitment and a willingness to learn. This toolkit is divided into four sections and each section can be used as a stand-alone component or be integrated to assist in attracting multicultural audiences to arts and cultural events.

section 1 the context

Context is important in framing some of the discussions and theories which may be used in multicultural audience development.

section 2 archetypes to help you solidify your strategy

This section examines the types of people which need to be enlisted when expanding multicultural audiences. These 'archetypes' may be found within your organisation, or generally within the community.

section 3 the steps

The nuts and bolts of a realistic marketing/communication strategy aimed at multicultural audiences. Here you will also find some audience profiles of real people and tips on how to conduct focus groups, profiles and research.

section 4 case studies

This is an eclectic group of case studies from Australia, The Netherlands and the United States. They are not definitive, but they range over a ten-year period and include:

4.1 Sydney
Sydney Symphony Orchestra: Developing a new Asian market for traditional canon of Western classical music.

4.2 Melbourne
Mix it Up – An evolving partnership.

4.3 Sydney
Carnivale Multicultural Arts Festival: Rebranding for a new audience.

4.4 New York
USA: Bring in 'da Noise, Bring in 'da Funk at the Joseph Papp Public Theater, New York City.

4.5 San Diego
USA: Abrazando La Diversidad / Embracing Diversity; Museum of Contemporary Art San Diego (MCASD).

4.6 Rotterdam
Netherlands: Theater Zuidplein's Multicultural Program Committee.

section 1
the context1.1
Who's ignoring who?

Common questions arising when discussing multicultural audiences in the Australian arts industry are: Does the arts industry ignore Australians of non-Anglo background as audiences? Are the products on show relevant to non-Anglo audiences? Is it all too difficult?

In reality there should be only one question: Why are multicultural audiences ignoring the Australian arts industry? Donna Walker-Kuhne, America's leader in culturally diverse audience development always reminds her peers in the industry, "they (multicultural people) don't need you, they are doing very well thank you very much".¹ Another question that Donna Walker-Kuhne asks is: "Are these (multicultural) people being invited to the arts?"

The late, George C Wolfe, of New York's Public Theatre, instructed Donna Walker-Kuhne in the mid 1990s to make the theatre a venue that, "looks and feels like a subway stop in New York City", a multiethnic and inter-generational space.² How many Commonwealth,

State and Local Government funded theatre companies' foyers, stages, staff and boards, mirror Australia's inner urban and suburban train stations, tram or bus stops? Marketing strategies aimed at culturally diverse audiences, patrons and supporters of the arts in Australia are essential for all

arts organisations, large, medium and small. Yet, too often multicultural audience development is seen as a 'special needs project' anchored on notions of welfare. But welfare is not what multicultural audiences need, especially when non-Anglo Australians represent more rapid social class ascendance than third generation

Marketing strategies aimed at culturally diverse audiences, patrons and supporters of the arts in Australia are essential for all arts organisations, large, medium and small. Yet, too often multicultural audience development is seen as a 'special needs project' anchored on notions of welfare.

Anglo-Australians. To be fair, some of Australia's key arts institutions, such as the Arts Centre in Melbourne and the Opera House in Sydney, are now starting to take multicultural audiences seriously.

A philosophical transformation is required across all sectors, from the arts board room, the producer, all creative personnel, including marketing personnel, to the front-of-house staff. The reality is that the arts industry ignores multicultural audiences at its own economic and creative peril.

1.2
The challenge of definitions

Definitions used to describe culturally diverse Australians can be unsatisfactory, but provide something to hang our analytical hat on.

Some common definitions are:

Multicultural Australians

Describes Australians of non-Anglo Celtic ancestry but avoids detail. It is commonly understood by most Australians.

Non-English Speaking Background (NESB)

Describes Australians whose heritage is of a non-English-speaking-background. This term is inadequate in describing people from Singapore, India, the Caribbean, Southern Africa and other nations where English is widely spoken.

Culturally and Linguistically Diverse (CALD)

Commonly used in government departments and by government funded organisations. It says little about culturally diverse Australians who are in the main bicultural and bilingual.

Culturally Diverse Australians

Commonly used but has limitations in defining class and demography; but like the term 'multicultural Australians' it is an all-encompassing term that can include lifestyle choices.

¹ Lectures by Donna Walker-Kuhne, Australian transcript www.kape.com.au, 2003 & 2007.

² p3; Donna Walker-Kuhne, *Invitation to the Party: Building Bridges to the Arts, Culture and Community*, Theatre Communications Group, New York, 2005.

Ethnic Australians

Was a term largely used in the late 70s and up to the 80s to describe non-Anglo Australians, not withstanding the fact that all Australians have ethnicity. Now it is used mostly when talking about ethno-specific media and services.

In this toolkit the term *multicultural* and *culturally diverse Australians* will be used predominantly. The term *ethnic* will also be used when discussing specific media such as ethnic papers and or radio, or specific ethnic groups.

1.3 *What is the 'multicultural market'?*

Since the mid 1970s financial institutions, car retailers, telecoms, fast food retailers and other sectors, have been developing programs, products and communication strategies targeting multicultural Australians and diverse lifestyle choices.³

Up to 45 per cent of Australians are of non-British background. Multicultural Australians watch more subtitled films, listen to more music in languages other than English, and languages other than their own. They support 'globalisation' and 'cosmopolitanism' far more than long-term Anglo-Australians.⁴

Multicultural Australians do not have their cultural and entertainment consumption determined by their cultural background. But the awareness of culture, language and faith as motivations to cultural and arts consumption makes a difference in the way one communicates to multicultural market segments.

This is especially true at a time when micro-markets dominate. For example why is Westpac one of the four pillars of Australian banking, identifying Chinese-

Australians as a key target market? Chinese Australians have double the average Australian income and carry double the debt of the average Australian.⁵ In knowing that, you can begin to understand some of the key motivations for the Chinese Australian Diaspora. Also you may need to know about the diverse sub-segments, such as the Chinese-Australians who have been here for generations; those that are recent arrivals; those from mainland China; and those that come from Hong Kong, Taiwan or Singapore.

Telecommunication Marketing Manager Ella Ambarchi (2005), when talking about 3's business imperative, highlighted the critical importance of customer profiling: "We've got over 140 outlets nationally now and we have staff that speak over 30 different languages. ... our stores tell us what they need and they tell us how the customers behave. ... we do community-specific

activity, press, radio, online and an example of creative in press that we tend to do particularly in the Asian community is find the message that hits them, and the specific retail messages that will speak to that community is what we tend to advertise".⁶

Many studies point to how children of immigrant parents tend to succeed in terms of educational and

Many studies point to how children of immigrant parents tend to succeed in terms of educational and occupational outcomes, when compared with their parents' generation as well as in comparison to their Anglo Celtic peers.

occupational outcomes, when compared with their parents' generation as well as in comparison to their Anglo Celtic peers. There are differences in second and third generation upward mobility among different immigrant groups. Research in Australia, Canada and the United States, reveal a greater upward mobility by the children of Vietnamese, Greek, Chinese and Lebanese immigrants than the children born of long term Anglo Celtic parents and the children of immigrants originating from north western Europe such as those from German and Dutch background.⁷

³ p150; Phillip Kotler, et al, *The Principles of Marketing*, Ed2, Prentice Hall, 2002.

⁴ p25 – 38; Ien Ang, et al, *Ibid*.

⁵ Camille Alarcon, *Ethnic Media on the Sidelines*, in B&T, 12 November 2004.

⁶ Camille Alarcon, *Ibid*.

⁷ p12-15; *Second Generation Australians*, Bob Birrell et al, Department of Immigration and Citizenship, Australian Federal Government, 2002.

As the study *Second Generation Australians* writes: “On the other hand, there appeared to be little upward mobility in terms of occupational status among the second generation of Western European origins. There was also not much difference between the second generation of parents born in the United Kingdom or Ireland and Australians who were of the third or more generations. This was not surprising as most Australians of third or more generations would have descended from British or Irish ancestors.”

It goes on to underscore: “No doubt the belief by many immigrant groups, such as the Greek, Asian and others, about the importance of education and the transmission of this belief to their children has led to the positive educational and occupational outcomes observed for the second generation”.⁸

Carolyn Boyd in *Tribal bi-culture*, says of second and third generation of non-British migrants’ children: “They are young, hip and predominantly urban. The Generation Y children of migrants who have arrived on Australian shores since the 1950s are all grown up and ready to spend.”⁹

Detailed knowledge of segments of the market, their expenditure patterns, or brand loyalties, is now increasingly relevant at a time of global economic downturn. People may limit their spending on international travel and luxury goods, such as a flat screen television, but may be more inclined to spend on affordable entertainment. They may be less inclined to cocoon themselves at home with all the mod cons and seek community engagement. Now is the time to develop new strategies to attract multicultural audiences.

1.4 *The nitty gritty – segmenting the market*

All marketing requires insight into market segments and sub-segments and especially multicultural audience development. Market segments examine the psychographic background of market segment.

In other words, psychographics look at values systems: archetypal characteristics that may impact on consumer purchasing behaviour. A market segment’s social class, age, gender, and in our case, their cultural and linguistic background, impacts on how it may view the arts or how they attend arts programs.

There are various terms used by researchers. One set of market segments commonly used by Australian tourism, retail and services marketing is the 1996 Roy Morgan/Ogilvy & Mather Values Segments ©.¹⁰ These are not conclusive and there are a range of other segment terms.

What is important to keep in mind is that people are complex and can swing between segments, especially multicultural Australians who may straddle two or three different segments.

Values Segments define Australia’s society for market use and include:

Basic Needs

Defines those who hold traditional views of life and are generally satisfied with their lives such as pensioners, widowers and people with low incomes.

A Fairer Deal

Represents people dissatisfied with their lives and includes a higher level of unskilled workers and unemployed who have a predisposition towards cynicism and insecurity.

Conventional Family

Reflects those whose lives revolve around home and children, and place a high value on family and friends and financial security.

Traditional Family Life

Are the over 50s with a commitment to family values and are interested in extended family and grandchildren.

Something Better

Are well educated, hold a responsible job, feel confident, are ambitious and view themselves as socially progressive.

⁸ p.4; Birrell et al, Op sit.

⁹ p.10; Carolyn Boyd, *Tribal bi-culture*, in Multicultural Report 2007.

¹⁰ Roy Morgan Segments, 1997.

Look At Me

Are young and peer-driven, always looking for fun, single with no children, fashion conscious and socially active. They include GenY who are between 16 and 24 years old.

Real Conservatives

Are conservative in most things, asset rich and income poor with strong religious, social and moral values.

Young Optimists

Are optimistic about the future and are generally students and young professionals with a focus on career and travel.

Visible Achievers

Tend to be in their 30s to early 40s and enjoy above average incomes and seek personal recognition of their success. They are interested in gathering around them the signs of success and have a keen interest in politics and public affairs.

Socially Aware

Are socially responsible, community minded and are likely to be involved in social issue-based activities, the arts and travel, like the Something Better segment and include the GenX who are born between 1962 and 1971.

When you begin to drill deeper there will be more sub-segments such as:

Non-English Speaking Background 1 (NESB1)

Are Australians born overseas of non-Anglo-Celtic background.

Non-English Speaking Background 2 (NESB2)

Represent those of non-Anglo-Celtic background born in Australia.

The children born of culturally diverse migrants are significant 'influencers' who will make an effort to introduce their parents to new products and services.¹¹ Another system used to classify motivation of people attending the arts divides the market into four segments based on their motivation to attend:

Cultural needs seekers

This segment seek functional and cultural benefits from the event – they may visit a museum or a specific exhibition, or violin students may attend violin concerts to learn.

Symbolic needs seekers

This segment communicate their personality and values via their consumption. For example teenagers who wear a particular brand of shoes, or adults who drive a particular brand car, illustrate their social status and membership of particular sub-groups. This symbolic need can also be achieved by participating in a particular art form. Theatre patrons enjoy a mental challenge and may see themselves as intellectuals, while opera subscribers may consider themselves as members of an elite social group.

Social needs seekers

This segment focus their consumption on rituals based on social relationships. Simply put, an arts venue provides the opportunity for people to meet with their peers, while the event itself gives them something to talk about before or after the event. These people buy tickets to the events in order to spend time together with their family and friends. People who attend community festivals do so to be with friends – the program may not be as important.

Emotional needs seekers

This segment is linked to the desire for an experience that is compelling, stimulating and fun. These needs are not related to consumption as a means of resolving an issue, acquiring social status or to be part of a peer network.

1.5**Culture and ethnicity additional dimensions**

People are by nature very complex and thus too difficult to box, regardless of marketers' desire to define segments. In other words, audiences can be Socially Aware, Real Conservatives and Emotional needs seekers, depending on the product, service and particular situation in their lives.

¹¹ Cultural Partners Australia Ltd is a multicultural marketing agency with years of experience in the area of culturally and linguistically specific marketing for products and services. They have adopted the notions of NESB1 and NESB2 as part of their methodology when determining influences within various culturally diverse markets.

We must always keep in mind that most market segments used above are based on Anglo-American (Australian, NZ and Canadian) social and cultural behaviours. In more 'collectivist cultures', which are relationship rich, loyalty is very highly prized. In South-East Asian culture, as opposed to more individualist cultures of the Anglo-Westerners, the responses to services failures and to brands are different.¹² Many of the collectivist and relationship rich attributes of South-East Asian cultures can also be observed in other non-Anglo cultures such as Middle Eastern, and South-Eastern European cultures, which are largely more collectivist and family oriented.

*In 2006 the Black Swan (Perth) and the Malthouse Theatre's (Melbourne) production of Homer's *Odyssey* was sold as a "modern retelling of an ancient tale".¹³ Yet this excellent production missed an opportunity to secure the people most deeply connected with the *Odyssey*—the Greek Australians.*

Australia's large Greek population were ignored as audiences, as patrons and as actors. This almost defies rationale, particularly when the most affluent and oldest Greek community is in Perth and the third largest Greek population in the world is in Melbourne.¹⁴

Simply put, a young tertiary educated Turkish-Australian woman may evidently be in the *Look-At-Me* segment when she is attending dance parties or pop music events, then naturally shift into *Socially Aware* and *Social Needs Seeker* when she is attending a Turkish art exhibition. When she attends her mosque and participates in fasting for Ramadan, she will equally become a *Real Conservative*.

In the case of Italians and Spaniards, particularly the first generation, many have grown up with and attend opera as a community. They may not see opera as an elite endeavour. If one identifies a community or group that has an affinity with a particular event or program, genre or style, a strategy can be developed

which positions the product to the targeted group which fires up interests. If one is seeking to promote a piano concert and there is indication that children learning piano reflect a common social pattern in Asian Australians aspiring to augment their social and cultural status, then this target market can be lured by developing public relations and promotions that link the cultural value to this group.

Odysseus, for example, is an archetype in the Greek psyche and the *Odyssey* is a tale taught to Greeks from an early age as a metaphor for the Greek cunning, resilience and eternal Diaspora experience. This was a case where the marketing, production and key creative personnel underestimated a natural constituency of the work.

In 2006 the Black Swan (Perth) and the Malthouse Theatre's (Melbourne) production of Homer's *Odyssey* was sold as a "modern retelling of an ancient tale".¹³ Yet this excellent production missed an opportunity to secure the people most deeply connected with the *Odyssey*—the Greek Australians.

Australia's large Greek population were ignored as audiences, as patrons and as actors. This almost defies rationale, particularly when the most affluent and oldest Greek community is in Perth and the third largest Greek population in the world is in Melbourne.¹⁴ The *Odyssey* belongs to all as does the Mahabharata, or Macbeth, but how more enjoyable, relevant and

smart it would have been if homage and respect had been afforded to the Greeks of Australia as an audience and as patrons. When the National Theatre of Greece toured Australia under the auspices of the Greek community of Melbourne and Sydney in 1998 and 2003 they performed at major venues such as the Opera House and the Arts Centre to packed houses of Greek Australians and non Greek Australians.

More recently when the locally produced and original musical theatre of *Cafe Rebetika* was presented in Melbourne at the Arts Centre it was able to secure a range of Greek-Australian audiences and non-Greek audiences as well as sponsorship from the Greek Community.

¹² p366; Christopher H. Lovelock, Paul G. Patterson & Rhett H. Walker, Services Marketing 4 Pearson Education Australia, 2007.

¹³ www.malthousetheatre.com.au

¹⁴ There were no evident Greek names in the program guide and no research has been undertaken to confirm if any Greek Australians were involved in the production, but there was no evidence of Greek-Australian actors; nor was there any evidence of advertising or promotion carried out in the Greek Australian print, electronic or digital media.

1.6 Profiling your audiences

Everyone has a story. While general psychographic segments are valid in determining some of the basic characteristics of an audience, these determinants are not enough. One needs to be able to dig deep and create a profile of relevant audiences based on culture, education, class, age and gender.

Audience profiles are a way of gauging motivations and psychographic profiling of audiences. They humanise quantitative data. While one may know that culturally diverse Australians are doing better than their fellow Anglo-Celtic and Western European Australians, personalising the data provides an essence which is impossible to ignore.

Below are profiles of real people. Their names have been changed for the purposes of this report.

Marion Chinese Australian in her early 20s

« I'm too busy for the arts, too busy studying, but whenever I can I go to concerts, and parties. I'm not sure about what is good or bad, but I do like going to Hip Hop gigs and have seen some great Chinese pop music from Hong Kong and China. »

Marion is completing a degree in finance. Most of her support comes from home, as she still lives with her parents and siblings. She regularly visits Hong Kong once a year with her parents to see her paternal grandparents. Her mother and father met in Australia, but are both from Hong Kong. Her father is a chemist and has three outlets. Her mother was educated as a teacher but has spent most of her time raising Marion and her siblings.

Marco Italian heritage born in Australia aged 38

« We spent [with his family] two years in Genoa where I worked as a project manager in an Italian telecommunications company. The Italians were very snobby - we found it hard to establish friends in the beginning. In the end we loved it and we were able to travel all over Europe and saw amazing architecture, museums, theatre and music. Coming back here was a downer but I also love it here. I missed the lack of pretension and the class focus we endured in Northern Italy. I missed the diversity of Australian foods. The food in Genoa was amazing, but it was all Italian... in fact it was all Genovese. There was no Laksa, no Pho—I kept dreaming of Asian, Thai... The arrogance got to me after a while, it was as though Genoa was the centre of the universe and we were Australian Italians. But I miss it now, I feel a little isolated here and no we don't really have much of a connection with the arts to be frank – except when you invite us. »

Marco was born in Australia, his mother and father migrated from Southern Italy in the 1950s. He was born in a working class family but he, attained a university degree in electrical engineering. He is married to an Italian Australian. His partner has a degree in marketing. They have two daughters who attend a Catholic private school. Marco and his partner speak Italian. Marco earns a substantial salary and has property investments. They own a property in Brunswick, Melbourne, where Marco grew up. He is keen to point out that "there was a time that Brunswick wasn't trendy". Marco and his partner love to eat out, they are fashion conscious and are renovators, now spending a substantial amount to renovate their house. The most involvement Marco and his partner have had in the arts was when they were living in Italy. Their young daughters are both attending ballet classes and Italian language classes.

Barbara
Greek Australian in her mid 70s

« I love theatre, my husband and I always went to theatre in Greece, we went back to Greece twice in 1967 and 1969 and lived in Athens. But we decided to come back to Australia - it was not a good political situation in Greece then. Here I still go to Greek theatre and my daughter and son take me to see other theatre, music concerts. I was involved in Greek theatre here making clothes for local theatre companies, I even acted.

Barbara moved to Australia in 1956 in her 20s. She had won a beauty contest in her home town and was invited to go to Athens to be part of the nascent Greek film industry of the 1950s, but her father did not allow her, as it was seen as “very bad for a young woman to be in movies” as she laments. Barbara saw much theatre when she and her husband migrated back to Greece in the mid 1960s. When in 1967 the Colonels’ imposed a Junta it became difficult for her husband to live there and the fear of conflict with Turkey forced them to return to Australia. As a dressmaker she developed a significant network of Greek women and she would round up all the “girls” to attend Greek theatre and charity balls. Her husband passed away in his early 60s. Barbara and her husband were arts and literature lovers. Her children, a son and daughter, completed higher degrees and now take her to various theatre and other arts events.

Fatima
Moroccan Australian heritage born in Australia aged 45

« I am developing a cultural centre in Morocco that may double over as a Moroccan lodge for international travellers. I haven’t been to a play or to the ballet in Australia for over four years even though I love theatre I tend to find the theatre too Anglo here, boring. I go to the theatre whenever I visit France and always see various Moroccan musicians... Recently I visited Hungary with my partner (recently married) where I saw amazing music, dance and visual arts in Budapest.

Fatima is a secular Muslim and is a stylist. She has a degree in design and worked as a fashion consultant/purchaser for various fashion retailers in Melbourne. Fatima recently married a Hungarian artist who migrated to Australia in the early 1990s. Fatima’s family is well established. Fatima’s father was a diplomat and became a successful entrepreneur. Her mother is Lebanese and migrated to Australia in the early 1960s. Fatima’s sister owns a well-known restaurant specialising in Moroccan cuisine. She spends much of her income on travel. She has a substantial collection of Middle Eastern artefacts.

Ahmed
Somali Australian late teens

◀ I love Hip Hop and it may have to do with the fact that my dad was an Ethiopian poet and musician. We always grew up with poetry in my house and music. My dad plays guitar. My father and mother came to Australia as refugees in the 90s. Dad was an important man, back home, but here he worked in factories and later drove a taxi, but does help the community out organising poetry and music nights for the Ethiopians here. I am involved in my own Hip Hop group, and we also do beat box, it would be great to be a Hip Hop artist. ▶

Ahmed is a Muslim but his is not too devout. He is focused on completing VCE and attending university. He wants to study computing because he wants, as he says, "to make some money to help my mum and dad and my sisters". Ahmed has two younger sisters born in Australia. He still wants to continue the family tradition of music and poetry, but he is far more focused on "making money" as he points out. Ahmed's family lived in the Flemington (Melbourne) commission flats until they saved enough money to buy a house in the outer Northern suburbs of Melbourne.

section 2
archetypes to help you solidify your strategy

Too often you may talk about finding the 'leader' of a specific culturally diverse community when trying to engage new multicultural audiences but the leaders may not be the most appropriate people to use as conduits to others.

They are important to invite to an opening, or to talk to in regards to a partnership, or sponsorship, or for political support. But leaders are not essential in engaging audiences.

There are however certain types, or archetypes which can be developed, or found, who will act as brokers and connectors between you and the segments of the community you desire.

2.1
The Culture Broker

The notion of a 'culture broker' is used by Dr Richard Kurin, the Director of National Programs at the Smithsonian Institution Washington DC to describe the work of the cultural curators who work with America's diverse and indigenous communities in bringing together the annual Smithsonian Festival in Washington DC's Mall.

He writes, "Cultural brokers empirically and interpretively study the culture to be presented, arrive at models of understanding, develop a particular form of representation from a repertoire of genres, and bring audiences and culture bearers together so that cultural meaning can be translated and negotiated"¹⁵.

The Smithsonian Festival presents cultural diversity not only in terms of ethnicity, but in occupation, region, faith, food-traditions, music and other arts practice. The culture brokers' role is to present the panoply of diversity in a way that communicates meanings to the uninitiated.

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A good cultural broker communicates diverse cultural understandings to the public and to the institution, thus facilitating cultural exchange between presenter, artist and audiences. Dr Kurin highlights that 'cultural exchange' occurs in the market place and through the media—one can buy tickets to a performance one may read the press or logs onto the web—there are various exchanges which occur continually in the marketplace.¹⁶

Some cultural exchange is intergenerational taking place through the socialisation of the young by the old and vice versa.¹⁷ Even after 100 years of settlement, second and third generation Greek-Australians still

attend Greek folk dancing classes and Greek language schools, and visit Greece as a sabbatical rather than a holiday destination.

Retired Greek and Italian Australian women and men wearing runners and following their daughters on health walks is a simple indication of how the young transmit culture to the old. This is also a renewed cultural tradition of the volta or rounds that Southern Europeans would embark on after their evening meal back in their homeland. But, as Dr Kurin underscores, this form of cultural exchange,

through the marketplace and intergenerational is "piecemeal and particularistic".¹⁸

Arts administrators and marketers need to become culture brokers, or seek out culture brokers when trying to reach Australia's multicultural audiences. But it is always important to understand what the "cultural deal" is, as Dr Kurin writes: "a multidimensional one it has diverse systems of values and meanings and is not a mutual unit of exchange... it is sequential, progressive, and goal oriented."¹⁹

¹⁵⁻¹⁸ p17 – 25; Kurin, Richard Dr., *Reflection of a Cultural Broker: A View from the Smithsonian*, Smithsonian Institution, Washington DC 1998.

¹⁹ p17 – 21; Kurin, Richard Dr., *Ibid.*

It is not good enough to present something, advertise it in the ethnic media and expect the desired audiences to just turn up. When the audience fails to show up it is easy to fall back onto the old ways, legitimating existing practices and assuming that the audiences are not up to the level of awareness that the work desires.

2.2 *Get yourself a Maven, a Connector and become a Persuader*

Mass marketing has given way to one-to-one marketing: SMS and email marketing, on-line social networking, as part of the all powerful word-of-mouth.²⁰ Malcolm Gladwell the author of *The Tipping Point* suggests that promotion needs to become a “social epidemic”. He adds that a social epidemic requires the engagement of people “with a particular and rare set of social gifts”.²¹

In the late 90s when Lexus was attempting to enter the prestige car market in Sydney and Melbourne, it became clear that wealthy first generation Greeks, Italians and Chinese Australians were associating only Mercedes-Benz with prestige. Their brand loyalty was a historic one: if you ‘make it’ as immigrants in Australia then you buy a Merc. Lexus, on the advice of a key multicultural marketing firm, offered a Lexus to certain wealthy segments of Chinese, Greek and Italian Australians. The endorsement and word-of-mouth generated by that move created more sales of Lexus in an otherwise Mercedes-Benz loyal market.²⁶

It is the word-of-mouth principle that holds “for restaurants, movies, fashion trends, or anything else that moves by word of mouth”. One can add the arts.²² Within Australia’s multicultural communities, linguistic, religious and cultural ties are natural gels for generating networks of acquaintances.

It is the few that generate excitement in a world of brand and product clutter. People with many weak ties such as acquaintances, are essential as ‘connectors’ in opening up new opportunities for new audiences. As Gladwell writes, “Acquaintances, in short, represent a source of social power, and the more acquaintances you have the more socially powerful you are.”²³

In all communities, be they cultural, religious or professional, there is no doubt a great connector. The connector, like the culture broker, may also be a ‘maven’ (a Yiddish term for an expert), someone who accumulates knowledge for the purpose of letting those she cares about, know more about something. A maven has information on products, prices and places.²⁴

Mavens are not merely experts. An expert may know ballet and she may talk about the ballet to her peers who also know ballet, but the maven, cares so much about what others buy, where they eat, and what they see, that she will let others know about a show purely out of love of people, clan or group.

The third archetype important in securing audiences is Gladwell’s ‘persuader’.²⁵ The persuader is the one who will ‘sell’ the show or product. The persuader is a consummate salesperson who will use subliminal messaging, and endorsement, thus providing tacit approval. The persuader will also be the one to let you

know what you need before you need it. Persuaders are in love with products, services and so on, and are the masters of the sale. They do it for no reason other than the pleasure it gives them to see you happy.

²⁰ p21; *Who’s wearing the trousers*, Ibid.

²¹ p33; Gladwell, Malcolm, *The Tipping Point*, Black Bay Books, 2002.

²² p55; Gladwell, Malcolm, Ibid.

²³ p54; Gladwell, Malcolm, Ibid.

²⁴ p62; Gladwell, Malcolm, Ibid.

²⁵ p64; Gladwell, Malcolm, Ibid.

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Donna Walker-Kuhne who led the campaign for *Bring in 'da Noise, Bring in 'da Funk* sought out Gladwell's mavens, connectors and persuaders. Walker-Kuhne is a consummate culture broker who has built what Dr Kurin calls a 'web of influence'.

2.3 *Give to Caesar what belongs to him*

Australia's ethnic business communities are an underutilised resource in the Australian arts industry. Ethnic entrepreneurship, aspiration, and professional ascent, are the core drivers of most migrant groups which have settled in Australia. There are many successful multicultural entrepreneurs and professionals who can be invited to become patrons, advisers and board members of arts organisations.

There is an increasing association with the arts by first generation ethnic business leaders, and their Australian born children. But, ethnic business involvement in the arts is still in a nascent stage. Yet, ethnic festivals, multicultural media companies, sporting organisations, welfare services, tertiary departments and language schools, rely heavily on the support and philanthropy of Australia's multicultural business community.

Multicultural business leaders rely heavily on their own intuition, values and passion to determine what they will or will not support. Many of the most successful ethnic businesses are now run by the offspring of the original leaders. These second and third generations of multicultural Australians have lost what George Megalogenis calls the 'ethnic chip on the shoulder', in *Faultlines: Race, work and the politics of changing Australia*.²⁷ Increasingly the second generation of multicultural business leaders act as 'culture brokers' to the first, or secure the support of their own 'mavens', 'connectors' and 'persuaders' when distributing their largesse.

What better way to publicly brand the 'success of multiculturalism' by inviting those who most represented the migration success story as partners in your creative enterprise? The invitation must come from a peer; a maven, connector and broker may create the bridge, but the invitation *must* come from a peer.

Programs married to marketing strategies and culturally diverse management practices yield new audiences and generate patrons. The Museum of Contemporary Art San Diego case study reveals how to develop a long term strategy aimed at augmenting culturally diverse audiences, then extending partnerships to future patronage and benefaction. The museum's strategy includes a culturally diverse staffing and management, and second language learning for existing staff of the museum.

²⁶ Cultural Partners in Sydney drove that campaign for Lexus.

²⁷ George Megalogenis, *Faultlines: Race, work and the politics of changing Australia*, Scribe Publications, 2003.

section 3
the steps

There are many versions of 'marketing steps' presented by marketing experts and they are generally all good. The marketing steps below form the core of the development of a good marketing/promotion strategy for arts and culture with a focus on attracting multicultural audiences. In addition to setting out marketing steps, interesting examples of past Australian and international programs and events are included. We can all learn from the past and build upon the knowledge of what does and doesn't work.

3.1
Generate a policy and define a vision

There is no point attempting to engage with multicultural audiences without a long-term view and a policy that is understood and supported by all the staff. The process of multicultural marketing should not be seen as a special project. It must be fully integrated in the general marketing, communications and programming of the organisation.

It is essential to have a policy and a vision from the leadership that sees multicultural marketing, employment targets and program development as a long-term strategy. Without a vision and a policy, any attempt to target multicultural markets may look like a piecemeal program to prospective new audiences. It will miss the mark.

It is important to see this as the beginning of a larger and complex journey. Mistakes will be made, not all strategies will succeed, and not all programs will be box office or critical successes. The important thing is to consider the journey as part of the norm to reflect on your strategies so you can adjust accordingly.

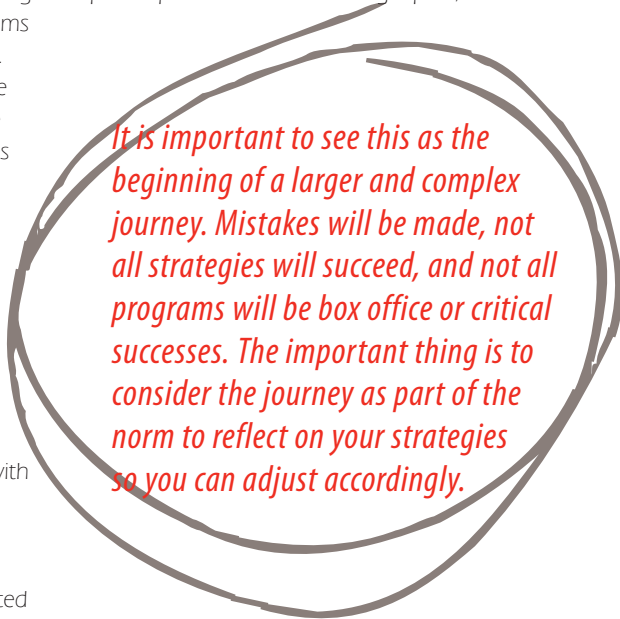
As Donna Walker-Kuhne writes, "This work requires a commitment to attaining a result regardless of the long journey ahead: One cannot give up on efforts

when change doesn't happen right away, or lose faith in a community that lacks the ability to respond at the start."²⁸

In the late 1990s The Australian Ballet began to take multicultural marketing seriously. As part of the Ballet's larger plan, and on advice from Greek Australian

arts advocates and marketing experts, the ballet held a soiree and invited community, media and business leaders from within Melbourne's large Greek community. It was a great night; the guests felt honoured and they enjoyed the ballet. But a complaint was whispered among some of the guests; "Why are we invited now? We have been in Australia for 60 years, and why only Greeks?" They were keen to meet

peers of non-Greek background, to use the soiree as a networking space for their own professional business and social development.



3.2
Investing for the future

Investing in multicultural marketing is important from the initial research right through to the implementation. The investment needs to have a long-term view. Too often the realisation that a new audience has been missed comes too late, after most of the marketing budget has been spent.

Multicultural communications needs investment in physical, financial and intellectual resources. Multicultural marketing is not the poor cousin to mainstream marketing. If that was the case Lexus, Mercedes-Benz, Westpac and 3 would not be allocating resources to this area.

²⁸ p25; Walker-Kuhne, Donna, *Invitation to the Party*, Op sit.

Knowing where to spend the time and resources is important. Buying a few ads in an ethnic language paper, or some time on a radio station, may not be enough, especially when you are promoting a new program. It is critical that you have the right people employed in the organisation with the cultural knowledge, skills and empathy and networks. Or, that you are able to enlist the support of the right people and in doing so generate strong partnerships and engage with multicultural audiences.

It is important to seek and engage with as many people as possible in the desired market so they can act as conduits between the organisation or product and the potential audiences. Seeking out the culture brokers, mavens, connectors and persuaders, needs time, effort and money. Evaluation and reflection are necessary at each step of the way.



The Arts Centre use *Mix It Up* to cement its status as a premier venue for multicultural arts and communities. (See *Mix It Up* case study.)

3.3 *Identifying the objective of a marketing strategy*

It is vital to identify the key marketing objectives of your campaign. Are you looking to secure a new market segment? Is it about developing a profile amongst a specific segment of the community, or multicultural communities generally? Is the aim to generate audiences for a specific program? Is the target(s) youth, seniors, professionals, families, or a range of psychographic segments? Do you have the resources to outsource, or will it all be managed in-house? Is it a mix of all the above? Breaking down the objectives will allow for identification of core markets and the development of a successful marketing strategy. These are the questions you and your colleagues need to be asking before any commitment is made to the overall marketing effort. The more questions the better. The marketing objectives will need to determine whether the plan is short-term or long-term. It is important to develop an evaluation process of each step.

If the main objective is to develop a profile as a venue for culturally diverse audiences, then the immediate focus on ticket sales may take lower priority in the short term. The focus on brokerage and developing connections will thus be the foundation to new programming for new markets.

For Theater Zuidplein, creating a committee of programming made up of culture brokers, mavens and producers, in the culturally diverse communities of Rotterdam, was the critical first step. (See *Theater Zuidplein* case study). On the other hand, for *Carnivale Multicultural Festival NSW* the critical issue was to rebrand the festival to penetrate new market segments of second and third generation youth of culturally diverse background. (See *Carnivale Multicultural Festival NSW* case study).

In essence the organisation, its leadership, and staff need to be as clear as possible on what the core objectives are.

3.4 *The detective work begins... research*

Research is on-going: it never ends, because change is constant. Without research one is merely working on assumptions, many of which will be poorly formed.

Research is essential to the success of your marketing strategy. While the artists or creative personnel may not consider audience research in developing their program, it is critical that you, as a marketer, research into possible markets.

The research does not need to be complex and you will not need all the information you can gather about everything. In fact, the narrower your research, the better. Begin by identifying the key marketing objective, the main marketing challenge.

For example, how do we attract South-East Asian audiences to our festival?
Or, how can we make sure that Greek-Australian audiences attend our production of *Antigone*?

There are two types of research: *Quantitative* and *Qualitative*, and within them two forms of data collection, Primary and Secondary.

Quantitative Research

Quantitative research is about collecting empirical data that can be used to make reasonable assumptions. Australia had 205,940 new permanent entrants between 2007 and 2008, with 11 per cent from India and 10 per cent from China. This quantitative fact may impact on your strategies if you are thinking about ethnic marketing to Indians and Chinese.²⁹

Australia has great quantitative research available through the Australian Bureau of Statistics (ABS), and a range of other departments, where empirical data is collected.

Quantitative research includes the counting of audiences at an event or finding out when and how audiences purchased tickets. This form of research focuses on broad demographic data such as audiences' postcodes of residence and purchase patterns. Looking only at empirical data is not enough and can give you a skewed view. It is the bare bones and needs to be fleshed out with qualitative data.

Looking only at empirical data is not enough and can give you a skewed view. It is the bare bones which need to be dressed by the flesh made from qualitative data.

Qualitative Research

Qualitative research, as the name suggests, is about quality. It is essential in building an understanding of your audiences and patrons, and the motivations of your desired audiences. It also allows you to map out processes and demographic and other social profiles on your audiences.

This research can take the form of surveys, focus groups, one-to-one interviews, literature reviews, and an examination of reports and journals,

conference papers, digital and print media. It allows you to apply a more refined and human characteristic to quantitative data.

You need to look for observable patterns in the data that are essential in creating meaningful and long-term engagement with new audiences. Through observations, surveys, and interviews one can process information and create case records and studies.

If the main objective is to develop a profile as a venue for culturally diverse audiences, then the immediate focus on ticket sales may take lower priority in the short term. The focus on brokerage and developing connections will thus be the foundation to new programming for new markets.

Primary data

This includes all primary sources, such as photographic recording of audiences at events, detailed interviews and focus groups, your own surveys, and direct observations.

Secondary data

This takes in mainly reports, academic and other papers, articles in industry papers, media (paper, electronic and digital), web searches and case studies.

Surveys

There are many types of surveys you can undertake. The most important aspect is to have relevant questions and be able to filter out irrelevant information. By developing the relevant filtering questions you can avoid surveying those irrelevant to your research. In other words, if you are not interested in those who attend mainstream arts events and want only those that have not attended any arts events in the last 12 months a simple question like "have you attended any arts events in the last 12 months?" would act as filter. Those who have would answer "yes" and in turn you would not continue the survey. The surveys can be carried out on-line, through an interview process, by phone, or by interception at an event, or by email and standard mail. It is important to consider the amount of work involved in processing the data and that you would need to have at least 600 names to get 100 completed surveys. One of the best resources in the arts is *Audience Research Made Easy* produced by Arts Victoria and the Australia Council for the Arts.

Focus groups

This is an interesting way of obtaining detailed qualitative lifestyle information about a specific demographic group. The focus group usually is about 10-12 people and they are brought together and asked a range of prepared questions that trigger discussion. A focus group needs to have flexibility to allow for the extension of an interesting point that may have arisen in the discussion. The skills and level of cultural awareness of the facilitator is paramount to securing the best possible information. The focus group members will be provided with material to examine, such as posters or flyers, or view DVDs of performances; and asked about their preferences. It is always important to secure an objective marketing or research company

to assist with the focus group. You will need to work with them to make sure you have the right people involved in the group. For example when The Australian Ballet and the Melbourne Theatre Company sought to increase their multicultural audiences, they were only interested in people of culturally diverse background between the ages of 18 and 34, who had some expressed interest in ballet or theatre.

For example when The Australian Ballet and the Melbourne Theatre Company sought to increase their multicultural audiences, they were only interested in people of culturally diverse background between the ages of 18 and 34, who had some expressed interest in ballet or theatre.

Thus one of the critical questions before being invited to participate in a focus group was, "have you attended a ballet or theatre performance in the last 6 to 12 months?"

A focus group is recorded and filmed, with their permission, and all aspects of response, including body language and reactions to issues, need to be observed and analysed. It is obviously essential that the researcher and facilitator respect and understand cultural, age, gender and class sensitivities.

One-to-one interviews

This is one of the most fulfilling forms of audience and service-based research, and provides excellent information about the desires and expectations of your audiences. It is intensive and like the focus group is based on knowing who you are interviewing. For example if you wanted to know what second generation Italian-Australians desire in theatre you would need to narrow down to a specific demography of Italian-Australians, and then those that have exhibited a desire for theatre in the first place. Once you have found your subjects, the interviews you conduct should create a specific case study of the subject which will reveal certain observable patterns. These interviews are time-intensive and qualitative but you do not need to interview hundreds, as in the case of a survey, but rather a select group.

Example of an interview case study:

Marco

Italian heritage born in Australia aged 38

« We spent [with his family] two years in Genoa where I worked as a project manager in an Italian telecommunications company. The Italians were very snobby - we found it hard to establish friends in the beginning. In the end we loved it and we were able to travel all over Europe and saw amazing architecture, museums, theatre and music. Coming back here was a downer but I also love it here. I missed the lack of pretension and the class focus we endured in Northern Italy. I missed the diversity of Australian foods. The food in Genoa was amazing, but it was all Italian... in fact it was all Genovese. There was no Laksa, no Pho—I kept dreaming of Asian, Thai... The arrogance got to me after a while, it was as though Genoa was the centre of the universe and we were Australian-Italians. But I miss it now, I feel a little isolated here and no we don't really have much of a connection with the arts to be frank – except when you invite us. »

By developing the relevant filtering questions you can avoid surveying those irrelevant to your research.

Marco was born in Australia, his mother and father migrated from Southern Italy in the 1950s. He was born in a working class family but he, attained a university degree in electrical engineering. He is married to an Italian Australian. His partner has a degree in marketing. They have two daughters who attend a Catholic private school. Marco and his partner speak Italian. Marco earns a substantial salary and has property investments. They own a property in Brunswick, Melbourne, where Marco grew up. He is keen to point out that “there was a time that Brunswick wasn't trendy”. Marco and his partner love to eat out, they are fashion conscious and are renovators, now spending a substantial amount to renovate their house. The most involvement Marco and his partner have had in the arts was when they were living in Italy. Their young daughters are both attending ballet classes and Italian language classes.

3.5

Conduct an Environmental Analysis

The environment impacts on audience development objectives and an Environmental Analysis is essential in setting the scene. It can also be called a *Situational Analysis*.

When conducting this sort of analysis one examines the **macro** (large) issues affecting any environment and **micro** (small) issues and challenges specific to the audience, or production.

Macro perspectives look at wider general trends such as, the economy, demographic developments, national and international cultural and political issues which may impact on people's expenditure and

behaviour. Currently any macro analysis would look at the global financial crisis and its impact on the arts, in terms of sponsorship; ticket affordability; and the rising cost of importing overseas acts given the devalued Australian Dollar.

Micro analysis examines specific trends pertaining to the specific arts practice or program, and the market segments, or sub-segments, you are targeting. A micro perspective may seek to scrutinise where for example a specific ethnic group tends to live, or congregates; it may look at the professional associations within an ethnic group, or its places of worship. This analysis also looks at the media which a multicultural group may use including web sites, newspapers, and radio stations, and so on.

A micro analysis examines impediments to attendance, such as sacred days like Shabbat (Friday evening and Saturday) for the Jewish community, or social mores and approaches needed in relation to gender or age. It is in the micro perspective that one examines media buying habits; educational values; gender issues; secular and religious divergences; and inter-ethnic issues, which may impact on the marketing campaign.

The Environmental Analysis, depending on the project, should not be too extensive. It is merely a shorthand examination of key trends and issues which impact on the behaviour of customers.

3.5.1 SWOT Analysis

A SWOT analysis is an easy tool that has withstood the test of time in the ever-changing world of marketing and management jargon. It is married to the Environmental Analysis. Once an Environmental Analysis has been conducted then a SWOT can be undertaken.



Duende poster; a very successful performance targeting a range of audience segments.

SWOT stands for *Strengths* and *Weaknesses* and *Opportunities* and *Threats*. This simple tool should be used as a fast process by a team, or by an individual, to determine the key considerations of any marketing and communications strategy.

Strengths and *Weaknesses* are both *internal* and may include a review of human resources and a team's skills, the budget capacity, infrastructure, research and development.

Opportunities and *Threats* are both *external* and look into trends, competitors, funding and other external issues which may impact on the communication strategy.

In the end, the balance of *Strengths* and *Opportunities* against *Weaknesses* and *Threats* should determine the viability of any project.

3.5.2 Example of NOT conducting an Environmental Analysis

An example of **not** conducting a culturally aware environmental analysis was when the 1998 Adelaide Festival selected a design featuring a Byzantine Madonna playing an accordion for the poster. The lack of consultation with Adelaide’s Greek Orthodox Archdiocese resulted in a dramatic attack and claims of cultural insensitivity. Worse the Greek Orthodox Church enlisted the support of the Catholic Church and other denominations such as the Church of England and mounted a concerted and well-publicised attack on the festival. While there is always a question as to how far any community can or should impact on the arts,

it is clearly marketing folly to alienate audiences. The marketing needs to bring in people. The art product itself can of course be controversial provided that there is fair warning that an art product may cause offence. As one of Adelaide’s art critics wrote: “Remember the Robyn Archer Festival and “that poster” – the icon-style Madonna with piano accordion? It provoked hair-trigger religious sensitivities. I was caught generating headlines between furious Greeks and incredulous arties.”³⁰

3.5.3 Example of conducting an Environmental Analysis for Duende

The following example is an Environmental Analysis and SWOT undertaken for *Duende*, a Latin American/Hispanic Dance and Music event presented by Multicultural Arts Victoria (MAV) in 1999, in partnership with the Arts Centre, Melbourne. The *Duende* SWOT revealed more *Strengths* and *Opportunities* than *Weaknesses* and *Threats*, thus the project had certain qualities which assured the presenters of probable success.

| Duende SWOT Analysis | | | |
|--|---|---|--|
| Strengths | Weaknesses | Opportunities | Threats |
| <ol style="list-style-type: none"> 1. Team’s promotional skills 2. Excellent artists 3. The Arts Centre supports the program 4. Funding from Pratt Foundation and others 5. Support from board of management 6. Both State Ministers for the Arts and Multiculturalism attending | <ol style="list-style-type: none"> 1. Too many artists involved, may cause issues in presentation 2. Costly venue and catering for hosting 3. Can’t gauge sales until last minute – due to purchasing behaviour of Hispanic and GenX audiences | <ol style="list-style-type: none"> 1. Target segments and sub-segments: Spanish speakers; Socially Aware; Visible Achievers; GenX; Families; World Music, Jazz; Latin Dance Classes 2. Support from Spanish language businesses and Spanish-speaking media. 3. Latin / Flamenco are fashionable 4. Extended networks in the Hispanic community 5. Impress the Ministers thus better opportunity to increase funding 6. Good reviews | <ol style="list-style-type: none"> 1. Inclement weather may impact on attendances 2. Competition from other Latin and Latin Jazz clubs 3. Poor ticket sales 4. Poor performance and subsequent bad reviews 5. Negative perception in Hispanic community if program does not meet expectations |

³⁰ The Adelaide Festival by Samela Harris, November 2002, 2006; <http://www.news.com.au>

Duende

The recent upsurge of Latin dancing classes will also be a base for some of the audiences as will the various specific audiences that these artists bring. The Pratt Foundation's support for the program, as part of its venue underwriting scheme with the Arts Centre (Melbourne), along with the Myer Foundation for some of the costs, has been augmented by sponsors such as Bertolli Oils and various wine companies which see the communities and audiences as core markets. We (MAV) have significant contacts among the Spanish, Portuguese and Spanish-speaking communities of Victoria.

The concept of Duende, as that 'dark loam' which defines Spanish feeling, as used by Spanish writer Garcia Lorca, can be used to develop a context for all Latin Americans and Brazilians which will link all the communities together in a journey. As well as the notion bringing together these connected but diverse communities as equals, Duende will also be harnessed to bring in all those that love Spanish and Hispanic culture.

The ticket prices, due to the subsidies and sponsorship, can be kept relatively affordable and we can generate a range of packages. We can use SBS, El Espagnol and all the other Spanish-speaking media as well as ABC Radio, commercial TV, mainstream media, newsletters etc... to secure a range of non-Latin audiences.

Latin American music and Flamenco has always proven successful in attracting a range of audiences. We currently have an excellent artistic team with Chari Saldaña as choreographer and coordinator who has significant links in her Spanish and Hispanic communities, as well as excellent artists such as Sam Keevers and his Latin jazz big band, Alex Pertout the percussionist, and among others professional dancers from Cuba, and Uruguay.

While having cultural representation of desired segments is a start, it is not sufficient in itself. There are universal themes in theatre, opera, dance and styles of music, which all people can appreciate regardless of language and culture.

3.6

How do we do it? Or Positioning Strategy

The positioning strategy is straight forward. It simply means just that what position one wishes their product or organisation to secure by the programming and marketing strategy.

Begin with the traditional *4Ps of Marketing: Product, Price, Place and Promotions*, and then add another *3Ps: People, Packaging and Partnerships*.

Product

Culturally diverse audiences, just like all audiences, need assurances about the quality of the product (program). Relevance, genre, style and performers involved in the production are significant considerations. In a multicultural Australia developing and presenting works by Australians of non-Anglo background is a cultural and artistic imperative. Lee Lewis in *Cross Racial Casting: Changing the Face of Australian Theatre* writes

"I was shocked by how White the casts of main stage productions were. I had grown accustomed to New York's mixed-race casts and was astonished that the ethnic diversity that was so apparent on the streets was not replicated on Sydney stages."³¹ While having cultural representation of desired segments is a start, it is not sufficient in itself. There are universal themes in theatre, opera, dance

and styles of music, which *all* people can appreciate regardless of language and culture. The key issue is to unpack the production to find elements that most suit the segments and sub-segments you are targeting. When a theatre presents a program which has a specific cultural theme, it is important that it exploits themes and people (performers/artists) to generate interest among your targeted segments. All the case studies, with the exception of The Sydney Symphony Orchestra's efforts to

secure Asian markets, reveal the importance of the product. In the end, the product should match the expectations you have generated with your marketing effort.

Class, education, economic capacity and life-stages impact on audiences' price tolerance. Many multicultural Australians born here are tertiary educated occupying mainstream professional and business leadership positions, yet they may be culturally, religiously and linguistically linked to their ethnic community.

Price

The price must reflect the quality of the product as well as the target market segment's capacity to pay. Given the current and augmenting global economic crisis, pricing will be a greater consideration. The ability to provide quality programming packaged up with value added elements, like free or discounted transport and parking, as well as refreshments, may make a real difference. Class, education, economic capacity and life-stages impact on audiences' price tolerance. Many multicultural Australians born here are tertiary educated occupying mainstream professional and business leadership positions, yet they may be culturally, religiously and linguistically linked to their ethnic community. First generation immigrant Australians with 'ethnic business values' are devoted to the trappings of success, such as expensive cars, high tech entertainment, travel and property. New settlers though may have establishment concerns as a key focus, and are, as socio-theorist Richard Florida writes, "working hard to secure a foothold in the new country leaves them little time to participate."³² Greying first generation Australian immigrants may have capital wealth, but limited disposable income.

Place

Most multicultural Australians live close to the centre of cities, or in enclaves within the city's metropolitan area.³³ Distance does make a difference in some cases, for instance if a large percentage Sydney's Arabic speaking community lives in the South West of Sydney and your Arab-themed play is in the city's centre 40 kilometers from where most Arab-Australians live. Access is essential and you may need to construct special provisions to assist an audience which lives far from the venue, such as arranging for travel, or presenting the work in a venue closer to your desired audiences. Multicultural audiences are not intimidated by Australia's venues, particularly if they originate from nations with substantial historic buildings and venues. They may however be alienated by the product and people running those venues, or may simply not know about them. Some venues may be imbued with historical meanings for multicultural communities. For example, Adelaide's Thebarton Theatre, Sydney's Enmore Theatre and the Prahran Town Hall in Melbourne, were used as cinema venues for Greek and Italian films in the 1960s and 1970s. The important thing is accessibility. This also necessitates cultural sensitivity by front-of-house staff, appropriate beverage and food outlets, and possibly some flexibility in terms of start and closing times. The case study on Theater Zuidplein looks specifically at programming and place. (See *Theater Zuidplein Case Study*).

Promotion

The promotional mix includes the gamut of publicity, advertising, networking and liaison involved in promoting a program. It includes collateral such as flyers and posters; media liaison for editorial and reviews as well as placement of advertising; digital promotions including specialised web sites, social network sites, email bursts and electronic newsletters; special events like previews, soirees, presentations, forums and discussions at multicultural community events and substantial networking. *The Bring in da Noise and da Funk* case study is an excellent model on how to best to use promotions.

Ethnic media are an outstanding source of promotions and publicity, and natural advocates for your project. In Australia, there are over 150 ethnic newspapers and 138 radio stations with 98 ethnic language programs and a range of web sites. From only four Indian newspaper titles in 1996 there are now over 24 Indian titles. In addition to Australian-based ethnic media there are international media outlets. There is also the federally funded SBS Television and Radio with specific language programs, as well as an array of private language programs mainly servicing the larger communities such as Greek, Chinese and Italian. There are some specific advantages to ethnic media:

Australia's ethnic media are family-owned businesses, not amorphous corporate enterprises. They have more limited resources in terms of personnel, in comparison to mainstream media, (more in line with local suburban media), but maintain deep historical links to the community they service and have significant inter-generational networks.

Australia's ethnic media are family-owned businesses, not amorphous corporate enterprises. They have more limited resources in terms of personnel, in comparison to mainstream media, (more in line with local suburban media), but maintain deep historical links to the community they service and have significant intergenerational networks.



Neos Kosmos, Australia's leading Greek Newspaper is now reaching out to 2nd and 3rd generation Greek Australians with its new web site; <http://neoskosmos.com/news/en>

Newspaper readership is always larger than its circulation, approximately at a ratio of 1:4; thus one member of a family buys the paper and the whole family read it—including the children who read the English sections.

Many ethnic media outlets also have a highly developed web site presence which provides a national and global audience.

If you have a member of the cast, or exhibition, of a specific ethnic background, they will be an idea subject for profiling, interviewing and for a photo caption story.

Ethnic radio stations have a very specific audience and are a key source of information on cultural and community events.

Advertising in ethnic media is cheaper than ads associated with mainstream media.

An ethnic print media ad or radio spot can secure editorial support and extended reviews.

Ethnic media can provide promotions and advocacy, as well as low cost translation of your promotional copy, which you can reuse for your media releases and other collateral.

Ethnic media are great conduits or brokers to ethnic political, community, educational and business networks, within the segments you are aiming to attract.

Ethnic media relies on community-based and service providers advertising with them.

The established communities also have English sections or separate publications, web sites and radio programs.

Now that Greek Chinese Arabic and other satellite and cable television is packaged directly from overseas, astute advertisers are purchasing ads in overseas media to target multicultural communities in Australia.

Special interest groups such as youth, gay and lesbian, professional multicultural associations, sporting fan clubs, political associations, and sporting clubs, all have on-line presences and/or a range of social networking sites which allow you to communicate directly to your target. They are great in creating, in Gladwell's words, 'social contagion'. Some sites such as Greekcity.com.au provide forums for discussion as well as information and promotions. Face Book groups such as *Y-Generation Against Poverty*, *Australian Argentinean BBO Association*, or *Athens Burns* can generate interest for specific events for specific sub-segments.

Cultural groups and associations among multicultural communities reveal substantial community educational, cultural, dance, political and welfare infrastructures. There are also advocacy organisations like Migrant Resource Centres, Adult Migrant Education Services, Greek and Italian Welfare Associations, which act as hubs of information and communication. Taking the time to network across your interest groups, attend

events, festivals, contact language and dance schools or sporting associations may be crucial to your ultimate marketing success. Don't forget that many of these organisations have specialised hard copy and email newsletters which you can take advantage of – particularly as their databases are far more specific.

Generating special events express your commitment to multicultural audiences. They may be soirees or forums and open meetings. Try to lock into existing discussions, or events, as well, if for example there is a forum on language and ethnicity by a special interest group; then try to include your collateral or a program, speaker or event in it. Never underestimate the importance of visitation to events and social gatherings, (where appropriate religious ones), to promote your event. Use all you can in your arsenal and think of innovative ways of including appropriate members of a cast in a multicultural event, or a lecture, forum or simply a social event; especially if they are of the cultural background of the segment targeted.

People

It is important that the right people are seconded to promote and advocate for your program. This may also require a re-affirmation of the marketing objectives with your colleagues. Here is where the notion of being a culture broker (*see Culture Broker*) becomes imperative. Equally finding the right people – the mavens, connectors and persuaders – within the segments and sub-segments you are seeking to attract becomes imperative. (*See Get yourself a Maven, a Connector and become a Persuader*).

Package

Creating a total experience is essential, from the purchasing of the tickets, to the socialising in the foyer, the in-house staff, transport and/or car parking, the beverages and foods available, and options for socialising before and after the presentation. The packaging creates a whole experience which can include a hosting, a back stage tour, or an after event party. Studies show

that to create repeat attendances, experiences need to “engage them (audiences) in multiple ways – mentally, emotionally, and socially. The more intense that engagement is, the more gratifying the experience. It is such experiences that make people into life-long participants in the arts.”³⁴ In building the appropriate packages you may need to connect to multicultural businesses, such as restaurants, and in doing so develop long term relations with future patrons.

Partnerships

Marriage to the right partner(s) may create a beautiful long term relationship. When you are promoting a specific event or program to your multicultural segment or sub-segment, make sure you find the appropriate partners. As in the case of *Mix It Up*, and most of the other case studies in this publication, partnerships with the right businesses, communities and service providers provides you with opportunities to cross-promote and to build long-term audiences and patrons for the future. Keep in mind that certain partners also provide validation to your program – in the case of banks you will find that many of them have multicultural liaison officers and a specific focus on multicultural market segments. There are also key ethnic business leaders and businesses which may wish to add value to their products and services and provide some value to their customers.

As in the case of Mix It Up, and most of the other case studies in this publication, partnerships with the right businesses, communities and service providers provides you with opportunities to cross-promote and to build long-term audiences and patrons for the future.

3.7 Branding

Branding is a complex matter and there are ‘immutable laws of branding’ but in the context of the arts, the venue, the gallery or the institution is the primary brand. The need for institutions to move away from traditional and contemporary canons of art may seem to be acting against the first law of branding, ‘the law of expansion’, which states that: “The strength of brands lies in becoming synonymous with a single category. Brands that spread themselves across categories lose brand focus, identity, and ultimately market share.”³⁵

How could the Arts Centre, which is well known for largely western European repertoire, now present oriental Greek music, Sikh Indian dance and North African blues with the same confidence as it programs Verdi? Does that not go against the law of expansion? No, is the simpler answer because in the mind of the consumer, art, culture and entertainment meld, and entertainment can be anything from African Hip Hop, TV’s Master Chef, iTunes downloads, or Opera.

As Dr Richard Kurin from the Smithsonian Institution reminds us, “As entertainment, culture may be thought of as anything from high art to ballet, opera, symphonic music, to popular culture, as in television soap operas, top-hits music, Hollywood films, and mass commodities from jeans to cheesy crust pizza.”³⁶

The main branding issue for the Arts Centre is the issue of quality. In other words, the audience members, regardless of cultural background, expect all that is presented at the Arts Centre to meet the highest possible level of quality and expertise, at least in presentational skills. It is not as though the Arts Centre has suddenly decided to sell automobiles or insurance. It has not diversified from its core product which is art and culture.

In the context of building multicultural audiences one of the key issues is the need to have the product associated with a respected brand and most mainstream venues such as the Opera House, the Arts Centre, are considered highly by culturally diverse

³⁴ p57; Kevin F McCarthy, Elizabeth H Ondaatje, Laura Zakaras, & Arthur Brooks, in *Gifts of the Muse: Reframing the debate about Benefits of the Arts*, The Wallace Foundation, 2004.

³⁵ p45; Christopher H. Lovelock et al, *Services Marketing 4*, Pearson Education Australia 2007.

³⁶ p15; Dr Richard Kurin, *Reflections of a Culture Broker: The view from the Smithsonian*, USA, 1997.

communities. At the same time, there is always a certain level of 'brand inertia', where the "need to reduce uncertainty" is more important than a conscious decision to continue buying the same brand.³⁷

For many communities this may mean using a venue which they have become most accustomed to traditionally rather than visiting a range of other landmark venues. Here the job of the multicultural arts marketer is to make sure that new audiences become aware of the venue and that they feel comfortable with the venue. Or, as in the cases of Melbourne's Arts Centre, Museum of Contemporary Art San Diego, and Rotterdam's Theater Zuidplein, present appropriate programming which will attract a new audience.

3.8 *Consistency and maintenance for the long-term*

There is no point setting the scene and beginning to establish a network only to let it go. Yet so many mainstream arts organisations and institutions tend to do just that. Once the special project is completed there is limited effort expended in maintaining the networks, linkages and pathways development into a specific community and its various market segments. For example the recent success of the *Cafe Rebetika* and Eleftheria Arvanitaki programs at the Arts Centre should be utilised to extend the networks of the Arts Centre into the Greek community of Melbourne, not only as audiences to Greek inspired programs but to various Art Centre programs. There is no rationale that suggests that Australians who have a non-Anglo background will not attend an arts or cultural event unless it reflected their cultural lineage.

section 4
case studies**4.1
Sydney Symphony Orchestra: Developing a
new Asian market for traditional canon of
Western classical music.**

In 2000 the Sydney Symphony Orchestra (SSO) embarked on an 18 month communications campaign targeting Sydney's large Chinese community, as well as Japanese and Korean communities. The SSO established a Chinese customer service hotline in-house and engaged a Japanese booking agent. Sales to Chinese and Japanese speakers in the community moved from only 127 in a year to 1250 in nine months. The SSO Asian-focused communication campaign led by Xing Jin recognised the audience potential of the Chinese, and the Japanese and Korean markets in Sydney. In the most ephemeral sense there is the recognition of the values Asians, particularly the Chinese Diaspora, place on status and intergenerational success and the important role western classical music plays in the process of that class and cultural aspiration.

4.1 Sydney

Sydney Symphony Orchestra: Developing a new Asian market for traditional canon of Western classical music

In 2000 the Sydney Symphony Orchestra (SSO) decided to secure a new market by embarking on an 18 month promotional and communications campaign targeting Sydney's large Chinese community, as well as the smaller Japanese and Korean communities. The SSO established a Chinese customer service hotline in-house and engaged a Japanese booking agent. Sales to Chinese and Japanese speakers in the community moved from only 127 in a year to 1250 in nine months. In the first month of the bilingual line the orchestra season generated 200 new subscribers.

The SSO Asian-focused communication campaign led by Xing Jin recognised the audience potential of the Chinese, and to a lesser degree the Japanese and Korean markets in Sydney. In the most ephemeral sense there is the recognition of the values Asians, particularly the Chinese Diaspora, place on status and intergenerational success and the important role western classical music plays in the process of that class and cultural aspiration. The increase of Chinese western classical musicians on the international stage is clear evidence of the importance of western classical music for mainland Chinese and the Diaspora. On a deeper level, Xing Jin understood the historic relationship between east and west in the development of modern China. In fact, in different historic periods China, Japan and Korea opened up to the western political, cultural and creative arenas. All three cultures have a strong indigenous classical music history and from the 17th Century onwards, depending on the period and

politics of any specific epoch, there have been attempts to integrate Western classical music idioms into the indigenous classical music traditions. Xing Jin revealed to the SSO the Chinese Diaspora and its relationship to the maintenance of culture and tradition and its aspiration to be at the centre.

Background

Classical music concerts are the least attended cultural events in Australia, yet classical music sales have experienced a global upsurge due to cross-over classical/pop titles by artists like Three Tenors, Andrea Bocelli and Il Divo and the increasing sales of a 'deep catalogue product' on-line.³⁸ Even when considering the increase of classical music title sales by popularised classical music artists, attendances at live classical music concerts is the least attended of the all cultural events.³⁹

The Sydney Symphony Orchestra's (SSO) musicians reflect Australia's cultural diversity but its audiences were mainly Anglo Australians, followed by Eastern and Western European Australians. At the same time the success of local artists such as The 3 Chinese Tenors and the increasing attendance of Chinese and other Asian music students of classical music was a serious consideration for the SSO.

The aim for social status and focus on intergenerational aspiration is pronounced among Chinese Diaspora and has meant an increased Chinese participation in classical music as performers and music students – but not necessarily as audiences. The SSO in 2000 took on an eighteen month campaign to target Asian audiences by developing and implementing a marketing program designed to attract a Chinese, Japanese and Korean audiences.

In the most ephemeral sense there is the recognition of the values Asians, particularly the Chinese Diaspora, place on status and intergenerational success and the important role western classical music plays in the process of that class and cultural aspiration.

³⁸ David Richards, *Booming Classical Music Sales Upset Purists* 26/03/2007, at <http://www.smarthouse.com.au>

³⁹ ABS 4114.0 – Attendance at Selected Cultural Venues and Events, Australia, 2005-06.

Key strategies

Research

Xing Jin, the SSO's Multicultural Marketing Manager was the steward of a marketing and communications campaign targeting three Asian segments in central Sydney. Her first action was to undertake research which included surveys distributed to participants from Asian communities targeted at 20 to 40 years olds who have lived in Australia for more than five years, were tertiary students, or worked full-time in business or as professionals, and who expressed interest in the arts and culture.

Xing Jin facilitated four focus groups in Mandarin and English as well as 20 in-depth telephone interviews of community leaders, community events organisers and well-known Chinese musicians. The participants of the focus groups were given a double pass to one of the Sydney Symphony's performances at the end of session, as a way of showing gratitude and seeding their interest in the orchestra.

The Chinese-Australian community is well educated with 30 per cent of Sydney's Chinese population holding tertiary qualifications.

The research highlighted the potential of Chinese, Korean and Japanese groups. These communities reflected a young demographic, a high education level and importantly, a strong focus on cultural maintenance and an interest in music. These groups

invest heavily in the next generation's economic and professional ascendance. Importantly, they display a highly developed community, business and media infrastructure, and revealed a lack of awareness and limited access to any of the SSO's products.

Chinese and Japanese communities' core services and business sectors are concentrated in Sydney's Central Business District. The Japanese community was small whereas the Chinese community is the fastest growing ethnic group and the second largest population in the city.

The Vietnamese, while aspirational, have their community and business concentrations in Sydney's outer western suburbs of Cabramatta, Fairfield and Bankstown. It was decided that it would be more manageable to focus on the city's large concentration of Chinese.

Chinatown is one of the largest ethnic concentrations in Sydney's CBD which meant that distance was not a major challenge for the Chinese and the message could be concentrated more effectively around Chinatown activities.

Chinese community as a prime target market

The Chinese have been part of Australia's development since colonisation. The 1901 White Australia Policy, or Immigration Restriction Act, placed serious limitations on Chinese and other non-Anglo entrants to Australia. But after the policy was abandoned in 1972, Chinese and Indo-Chinese migration from mainland China and other parts of South-East Asia increased, making the Chinese communities one of the three biggest non-Anglo background communities in Australia after the Italian and Greek.

Since the 1980s increasing numbers of Chinese have migrated to Australia from Mainland China, Hong Kong and Taiwan. Chinese ancestry, in the last Census, was not only associated with Australia (26 per cent), China (29 per cent) and Hong Kong (10 per cent), but with places such as Malaysia (10 per cent) and Vietnam (6 per cent). In 2006 the six most commonly spoken languages other than English were Italian, Greek, Arabic, Cantonese, Mandarin and Vietnamese, with speakers of these languages together comprising 7 per cent of the total Australian population.⁴⁰

As the ABS Australian Social Trends writes: "The China-born population in Australia has increased six-fold since 1981. Most of this increase came in two waves and can be traced to the political situation in China in the late 1980s, when many Chinese in Australia studying on temporary visas were granted permanent residency. The second wave occurred with these people sponsoring their families to join them. The return of Hong Kong to Chinese rule may also have added to growth, because some Hong Kong-born may now name China as their country of birth."⁴¹

The Chinese-Australian community is well educated with 30 per cent of Sydney's Chinese population holding tertiary qualifications. The Chinese community boasts the highest readership levels of ethnic newspapers among all ethnic groups, with 48 per cent of Chinese-Australians reading Chinese newspapers every day and a staggering 82 per cent reading a Chinese language paper on a regular basis. It is also important to note there has been a significant surge of Chinese students from Malaysia, PRC in Hong Kong, Taiwan, and Singapore, who come to study in Australia, which has added to the increased readership of Chinese targeted media in Mandarin and in English.⁴²

As an aspirant community the Chinese also have an increasing interest in western classical music, but mainly as a source of status for the development of their children. This is important to note in the context of South-East Asian communities as they tend to be highly group-oriented and are determined to be more collectivist as ethno-linguistic cultures. As Lovelock, Patterson and Walker write:

"In collectivist cultures the emphasis in relationships is on dependence, conformance and consideration of the in-group (family, close friends, networks or contacts) to which one belongs. Personal satisfaction comes from admiration and respect of one's in-group."⁴³

South-East Asian consumers are very brand and image conscious – brands and images are markers of success. They add to the status of the individual and the group in a culture where the individual is measured primarily by their group status. South-East Asian communities rely on extended family and friends' networks and have a very pronounced sense of what sociologist Gil Bottomley calls 'ethnic honour' which is fed by a fear of 'losing face' among the group. This sense of 'ethnic honour' founded on a respect for elders, and the maintenance of the extended family and friends' networks, is also exhibited among Greek, Indian, Italian and Arabic and other Southern European and Middle Eastern groups.

In the case of Chinese and other East-Asian groups, the focus on validation from the group is very pronounced. Confucian values can override the notions of ethnic honour, as expressed by traditional Southern European and Middle Eastern groups.⁴⁴ So, for the Chinese, when a new entertainment, or other service, is adopted by influencers, or early adopters, then acceptance is fast as other in-group members do not want to be seen as laggards.⁴⁵

"Referral from in-group members is a highly powerful way of reducing uncertainty and rapidly expanding product trial and acceptance. Thus the most effective way of reducing uncertainty and gaining speedy product diffusion lies in tapping into the Asian consumers' referral network and using word-of-mouth communication."⁴⁶

Ethnic media campaign

Xing Jin's Asian communication program took a systematic approach on building relationships with the targeted communities. In recognition of the poor awareness of the Sydney Symphony Orchestra and its offerings amongst its target markets, a two year strategic media campaign was implemented with media launches and public relations activities aimed at educating the target communities at its core.

Understanding that the Chinese languages media in those communities are important links to the community and recognising the value of editorial coverage and editorial endorsement as a means for increasing credibility of advertising, the SSO established strong relationships with the media outlets which serviced the target communities.

The SSO organised three media launches which targeted the Chinese, Japanese and Korean communities as a way of making contact with key community figures and journalists and to start building its brand image amongst key taste-makers.

⁴² ABS 4102.0 – Australian Social Trends, 2007.

⁴³ p38; Christopher H. Lovelock, Paul G. Patterson and Rhett H. Walker, in *Services Marketing 4*, Pearson Prentice Hall, ANU Australia 2007.

⁴⁴ Gil Bottomley (1979) talks of 'ethnic honour' when talking about Greeks – exhibiting a fear of 'losing face' within the cultural/linguistic collective. This is evident in cultural groups who come from historically late developing economies where the extended family, the faith group, friends and/or village/community act as bulwarks against a less institutionalised state. This collectivist notion of culture facilitates the settlement, business and institutional development of the group as a minority in a host society like Australia.

⁴⁵ p39; Christopher H. Lovelock, Paul G. Patterson and Rhett H. Walker, *Ibid* 2007.

⁴⁶ p39; Christopher H. Lovelock, Paul G. Patterson and Rhett H. Walker, *Ibid* 2007.

The SSO also used Asian musicians to help communicate the whole orchestra to individual communities. Musicians gave interviews to ethnic print, radio and television media in their own community language. Visiting guest artists from abroad were also used to promote their concerts through the relevant community language media, in particular the Japanese and Korean media.

Media releases and program listings in Mandarin, Japanese and Korean, were also sent on a regular basis to the major press and radio media outlets for each target community.



<http://www.chinatown.com.au>

Customer service

The SSO established a Chinese customer service hotline in house and engaged a Japanese booking agent to assist with booking. A number of joint-promotions with Chinese media and community organisations were also organised and online promotions, including linking the orchestra's web site to chinatown.com.au – a very popular web site in Sydney.

Importantly, chinatown.com.au in its English section highlights a range of events from contemporary arts, and jazz music, to coffee making and Greek and Italian food fairs. Clearly this site not only indicates the interest that Australian Chinese have in all things cultural, but also in all things not necessarily of Chinese background. Chinatown.com.au is the top Chinese language web site in Australia. Each month over 150,000 Chinese visit the site.

As the site claims: "Like a physical Chinatown, this site is a virtual, interactive Chinese community in Australia. More than just a source of the latest news, finance and entertainment, Chinatown's lifestyle-oriented content is unique in Australia. Major corporations such as Westpac, Qantas, Australia Post, MBF, Telstra, HSBC, and Cathay Pacific have already discovered the power of www.chinatown.com.au."⁴⁷

Key challenges

A key challenge is one facing all live western classical music globally, that of decreasing attendances regardless of the popularization of classical music through cross-over artists such as Il Divo, and in Australia the Three Chinese Tenors.⁴⁸

⁴⁷ www.chinatown.com.au

⁴⁸ <http://www.3ctinternational.com/hao.html>

Some of the specific challenges for the SSO in Asian communications were:

- ↳ These Asian communities faced language barriers in accessing program information, and in booking tickets for performances. This was particularly high for recent Chinese arrivals.
- ↳ The SSO did not play Chinese, Japanese or Korean classical music.
- ↳ Determination of who was Australian-born Chinese and who was a recent arrival, and where that recent arrival came from. If they came from Malaysia, Hong Kong or Singapore then their English language skills were high. Long-term born in Australia Chinese, may not be able to read Mandarin but play a role as influencers.
- ↳ To make the products of the SSO something that would add status to younger Chinese cohorts as audiences, not only as participating musicians.

Key outcomes

- ↳ Extensive editorial coverage in the Chinese and Japanese media gave the SSO leverage in these Asian-Australian newspapers.
- ↳ Through a selection of relevant media, SSO was able to reach every level of the Chinese, Korean and Japanese communities of Sydney.
- ↳ The media campaigns increased the awareness of the Sydney Symphony brand image, generated community interest in attending concerts and, most importantly, increased ticket sales.
- ↳ After setting up bilingual customer service lines, sales of tickets to Chinese and Japanese speakers in the community shot up from only 127 in a year to 1250 in the first nine months.
- ↳ Meanwhile in the first month of the bilingual line annual subscriptions for the orchestra season notched up 200 new subscribers.

Lessons learned

Some of the core lessons were:

- ↳ Securing the appropriate marketing / communications leader to drive the message, in this case Ms Xing Jin, who has a deep understanding of the target community.
- ↳ Research, including focus groups, qualitative interviews and desk research was essential in providing the SSO with the necessary data to develop a sustained communications campaign targeting the Chinese, Japanese and Korean communities of Sydney.
- ↳ An understanding of the demographic and psychographic of Chinese, Japanese and Korean market segments in Sydney was developed prior to the creation of a marketing strategy.
- ↳ Developing a deep and extensive relationship with the Chinese, Korean and Japanese media and their use as conduits to these Asian markets, not only, for promotional and editorial purposes.
- ↳ Developing a specific Chinese customer service facility for the SSO and the employment of a Japanese ticketing agent.

NB: It is difficult to find any evidence of the marketing effort on the Sydney Symphony web site or of any links which provided information in Mandarin, Japanese and Korean – which is problematic given the high tech usage of Chinese and other Asian Australians.

section 4
case studies

4.2

**Mix it Up – An evolving partnership;
how the partnership between Melbourne’s
Arts Centre and Multicultural Arts Victoria
works in programming and marketing for
multicultural audiences**

The Arts Centre, Melbourne’s premier venue and Multicultural Arts Victoria (MAV) Melbourne’s peak multicultural arts organisation have developed a partnership through Mix It Up, a program which has presented artists from over 40 different cultural backgrounds and attracted hundreds of thousands of new visitors to the Arts Centre for diverse programs ranging from Papua New Guinean musicians; local African Hip Hop groups to master Indian, Greek, Turkish and Egyptian musicians.

4.2 Melbourne

Mix it Up – An evolving partnership

The Arts Centre, Melbourne's premier venue and Multicultural Arts Victoria (MAV) Melbourne's peak multicultural arts organisation have developed a partnership through *Mix It Up*, a program which has presented artists from over 40 different cultural backgrounds and attracted hundreds of thousands of new visitors to the Arts Centre for diverse programs ranging from Papua New Guinean musicians; local African Hip Hop groups to master Indian, Greek, Turkish and Egyptian musicians. The arts centre is located in the cultural precinct of Melbourne and boasts revenues of around \$42.4 million per year. In 2005-2006 The Arts Centre housed 1,341 performances including non-ticketed and free events and 5,662 public programs including a variety of public arts and non-arts activities. The Arts Centre includes six major spaces: Fairfax Studio, Black Box, Hamer Hall, Playhouse, Sidney Myer Music Bowl and the State Theatre. Multicultural Arts Victoria on the other hand, is a small arts organisation which began in the early 1980s with the focus of promoting and advocating for multicultural artists. MAV operates out of inner-Melbourne and other than a fulltime director its personnel are part-time, or project based.

Mix It Up exhibits how the city's premier arts centre can develop a long-term partnership with the view of engaging culturally diverse audiences and artists. It is evidence of how a supportive partnership between a major arts centre and a small to medium not-for-profit organisation can generate exciting new programming by artists of non Anglo background in a way which does not negate the importance of traditions. At the same time, it is an ideal program for the generation

of new audiences to a major arts centre. *Mix It Up* has found a comfortable balance between local and international artists. *Mix It Up* underscores the weight of a networked, membership organisation such as MAV while highlighting the essentiality of support from senior management within the Arts Centre, which includes infrastructure and other substantial resources. *Mix It Up* has secured substantial funding up of nearly \$600,000 for 2008-09 from the Australia Council for the Arts, the Victorian Government through Arts Victoria and other sources.

Background

The Arts Centre is the premier venue for the arts in Melbourne and its magnificent spire is the city's key icon. As then Victorian Minister for the Arts Haddon Storey in 1995 said, "The Arts Centre spire is the most powerful cultural symbol in Melbourne – it is an artistic landmark, and one which represents the city as the arts capital of Australia."⁴⁹ Like many arts centres in the 1990s the Arts Centre rationalised services becoming increasingly a 'venue for hire' limiting its role as presenter and producer.⁵⁰ By 2006 it was evident that given the Arts Centre's responsibility to civic engagement, as defined by an Act of Parliament, the Arts Centre was not fully meeting its civic responsibilities.

While the Arts Centre is considered by all Melburnians as an important cultural institution, the core constituency visiting the Arts Centre remained overwhelmingly over 50 years old and of Anglo background. At the same time, the Arts Centre has always had a relationship with Victoria's culturally diverse communities but none seem to have been as well-crafted as *Mix It Up*, or constituted a long-term success.

The leadership of the Arts Centre recognised it was time to engage with all citizens of Victoria, including those of diverse cultural backgrounds, particularly as Victoria prides itself on its multiculturalism.

⁴⁹ <http://www.theartscentre.com.au>

⁵⁰ Rob Gebert, 2008 Presentation in *Mix It Up*.

The leadership of the Arts Centre recognised it was time to engage with all citizens of Victoria, including those of diverse cultural backgrounds, particularly as Victoria prides itself on its multiculturalism.

Also, the notion of social justice became a serious consideration when considering the fact that 40 per cent of Victorians come from a non Anglo Celtic background and that the state has also become home for wide ranging new groups of immigrants from the Middle East, Africa, Pacific Islands and Asia. The Victorian Government is a unique government in instituting a Multicultural Act supported by both sides of parliament.

Mix It Up secured the Arts Centre an award from the Victorian Government for Excellence in Multicultural Affairs: Service Delivery to Multicultural Victoria—Arts. The Arts Centre also received a leadership award from Arts Victoria for Excellence in Public Programs. The success of *Mix It Up* strengthened the relationship between the Arts Centre and MAV enabling the centre to tap directly into new and diverse markets.⁵¹ The *Mix It Up Project Report: Building New Audiences* by Deakin University, reveals an “organic, participatory learning experience” for the Arts Centre and Multicultural Arts Victoria staff, Victoria’s culturally diverse communities and their stakeholders.⁵²

Key strategies

The partnership

Mix It Up was born as a response to the opportunity that opened up during the 2006 Commonwealth Games Festival Melbourne. The Games presented culturally diverse performances from the competing Commonwealth nations ranging from performers such as singer songwriter Alkimos Ioannidis from the Republic of Cyprus; Amjad Ali Khan master sarod player from India; Reggae legend Jimmy Cliff, through to many Australian culturally diverse and Aboriginal

artists. The festival along with free concerts and recitals, included demonstrations and workshops and it took place at Sidney Myer Music Bowl and the Arts Centre as well as other city venues and parks. The success of the Festival inspired MAV and the Arts Centre to create a program which would be long-term, sustainable, well funded and a reflection of Victoria’s and Australia’s diversity and this diversity’s connection to the world.

The Arts Centre and MAV took the idea for a pilot program to the Victorian Government which responded positively with \$600,000 of funding and as *Mix It Up* programming director, Rob Gebert said: “We were given six months to come up with a program, a name and a brand. We were flying by the seat of our pants and *Mix It Up* became a key guinea pig to the (Victorian) government of what could be done.”⁵³

The partnership between MAV and the Art Centre is the most important aspect of *Mix It Up*. The partnership has resulted in programming change, and new audiences, as well as new pathways for culturally diverse artists. Collaboration between MAV and the Arts Centre is not new perse, the two organisations have in the past collaborated on various projects such as; *Summer Live* and *Duende* and the Multicultural Arts Marketing Ambassadors Scheme.⁵⁴ But, the formalisation of an otherwise piecemeal collaboration history between MAV and the Arts Centre is new and can stand as a national model.

The breadth and depth of *Mix It Up* programming was due to curatorial negotiations and consultation, and an open relationship between MAV and the Arts Centre. The partnership is in essence the recognition that the Arts Centre did not have the appropriate networks into Victoria’s culturally diverse artists, communities and audiences.⁵⁵ The establishment of aims, objectives and an evaluation process cemented the new relationship.

⁵¹ p3; *Mix It Up Project Report: Building New Audiences*, prepared by Associate Professor Ruth Rentschler, Centre for Leisure Management Research Deakin University 2007.

⁵² p1-3; *Mix It Up Project Report*, Ibid.

⁵³ Rob Gebert Art Centre Program Manager, *Mix It Up, Festivals and Community*.

⁵⁴ *Summer Live* was a series of mini-festivals directed by composer Paul Grabowsky and co-programmed and marketed by MAV. The Pratt Foundation Scheme provided communities with a venue subsidy MAV secured a subsidy for a *Duende* a Latin music presentation at Hammer Hall. Multicultural Arts Marketing Ambassadors Strategy (MAMAS) was a professional development program initiated by Lee Christofis then Multicultural Arts Officer with the Victorian College of the Arts and MAV.

⁵⁵ p3; *Mix It Up Project Report*, Ibid.

The key elements of the *Mix It Up* collaboration included:

- ▶ design of the program structure,
- ▶ identification of local artists,
- ▶ delivery of programs,
- ▶ connections with local communities,
- ▶ developing the potential to engage new markets and audiences.⁵⁶

What *Mix It Up* makes clear is that culturally diverse audience development is a long-term process requiring serious commitment which includes: programming changes, consultation, evaluations and debate and new approaches to communications.

The Arts Centre's leadership role must be emphasised. Without the commitment of senior management within the centre it is doubtful that *Mix It Up* would be more than a one off special project. The professional validation the Arts Centre provides for artists of culturally diverse backgrounds can not be overestimated.⁵⁷ Nor can the importance of being invited to such a venue as a member of the audience.

Equally, the skills and historical knowledge, as well as in-kind support provided by MAV to *Mix It Up*, cannot be underestimated. Simply put, MAV has the finger on the pulse of cultural diversity in Victoria. Its knowledge and networks range from the elite classical non-Anglo arts, to contemporary interpretations of traditional forms, popular Australian indigenous arts and folkloric community festivals. MAV has a membership and garnishes historical loyalty from a constituent base. It is to use Richard Kurin's term, a Culture Broker, brokering careers of culturally diverse artists from the marginal to the mainstream, from the local to the national and international.

MAV's historic relationship with diversity since the early 1980s, its linkages to artists and communities locally, nationally and internationally, as well as the fact that some of Victoria's leading arts and multicultural leaders have come through MAV's board of management, validates *Mix It Up* to MAV's constituents in many ways.

Mix It Up's aims and objectives

The process began by setting down agreed aims which would underscore the Arts Centre's commitment to *Mix It Up* and which would be accepted by staff across the Arts Centre. Aims were important in cementing the relationship and in making the values of *Mix It Up* evident to the broadest possible public. Importantly, there was no attempt to shift from the Arts Centre's traditional focus on excellence in artistic presentation. It also emphasised the Arts Centre Trust's civic responsibility.

Aims

- ▶ Engage with, and reflect in appropriate ways, the cultural diversity of Victoria
- ▶ Enhance the programming capacity of the Trust and its leadership role within Victoria's performing arts sector.

Objectives

- ▶ **New community pathways**
Using the Arts Centre and MAV relationship as a conduit through which new networks could be developed between the key players and Victoria's diverse communities.
- ▶ **Breadth and diversity of audiences**
A clear affirmation of the need to broaden the demographic and cultural diversity of the Art Centre's audiences.
- ▶ **Opportunities for non-mainstream artists**
This highlights the arts industry impact of *Mix It Up* as a mechanism for the promotion and/or discovery of new talent among Australia's culturally diverse artists, while also offering new opportunities for all Victorians to see the best of non mainstream artists from around the globe.
- ▶ **Contemporary interpretations**
This is implicit recognition of the ever changing nature of tradition and culture through migration and settlement and cross-cultural pollination, while also affirming the importance of cultural and creative traditions as premises of contemporary arts.

⁵⁶ p3; *Mix It Up Project Report*, Ibid.

⁵⁷ p4; *Mix It Up Project Report*, Ibid.

Program

The most important element of the *Mix It Up* partnership is obviously the product. Not only is it essential that the program encompasses the best of what Victoria and Australia has to offer, in terms of diverse performances, but it is also essential to allow for the presentation of international acts as well.

For example the 2006 program took into account existing Arts Centre programming that *Mix It Up* could tap into. Some of the key international elements already programmed by the Arts Centre included: *Cloud Gate Dance Theatre* from Taiwan and *Les Sept Doits De La Main*, a French Canadian contemporary circus with live music.

The 2006 *Mix It Up* program presented performances such as *Sing Sing 2* curated by well known Australian musician David Bridie⁵⁸ which included musicians and dancers from Australia, Papua New Guinea and the Pacific Islands. Another production, *Pulse Heart Beat* brought together Australia's leading contemporary percussion ensemble *Synergy* with Turkish Omar Faruk Tekbilek a virtuoso *ney* (flute) player from Turkey and world renown Egyptian percussionist Hossam Ramzy.⁵⁹ In addition there was a local multicultural Hip Hop program, *Our Backyard*.

Supplementing the 2006 blockbuster program there was a range of events offered such as Salsa workshops, authentic food events, creative development programs, cultural displays and visual arts exhibitions. The Arts Centre was given over to the people – it was in effect an open invitation to all Victorians and to all cultures.⁶⁰ This was a marked difference from the usual fair of ballet, classical music and opera, and mainstream theatre.



Tinariwen, North African blues music, 2009.

⁵⁸ David Bridie came to prominence in the successful 1980s Australian ambient pop band *Not Drowning Waving* and later in *My Friend the Chocolate Cake*. He dealt with Australian topics and some political issues such as Indonesia's invasion of East Timor and was involved in supporting PNG musicians and the cause of independence by Western New Guinea from Indonesia.

⁵⁹ Hossam Ramzy is based in the UK and has played with some of the world's leading Middle Eastern and Western musicians including Robert Plant and Jimmy Page in reinterpreting Led Zeppelin songs with the Egyptian Orchestra.

⁶⁰ p43; *Mix It Up Project Report: Building New Audiences*, Prepared by Associate Professor Ruth Rentschler, Centre for Leisure Management Research Deakin University.

Key outcomes

Programming Executive at the Arts Centre, Milos Miladinovic said: “*Mix It Up* allowed the Arts Centre to engage with a whole range of people who otherwise may not have ever experienced what we do, or who imagine that opera and ballet is all that ever happens here. Our programming strategy sought to bring together international and local artists in diverse performance programs and partner much of that performance with public programs which further engaged and excited the cultural communities and regular visitors alike.”

- ▶ Provided opportunities for multicultural artists to perform at the Arts Centre.
- ▶ Cemented the Arts Centre’s role as both iconic venue and nurturer of emerging talent
- ▶ Developed new ways of working across cultures in partnership with Multicultural Arts Victoria.
- ▶ Provided a benchmark study that can be used as a model for multicultural audience development.
- ▶ Established a professional platform for culturally diverse artists.
- ▶ Dispelled stereotypes of multicultural artists as low quality folk and community art.
- ▶ Created opportunities for new work.
- ▶ Created opportunities for sponsorship.

During the *Mix It Up* evaluation it became evident that the 2006 program was successful and the umbrella brand of *Mix It Up* was establishing a healthy presence. But, there was a need to consolidate programming for 2008–2009 and to secure funding for the future.

Mix It Up was successful in doing the following for the Arts Centre, and the key stake holders:

- ▶ increased attendance by non-Anglo background visitors including NESB1 and NESB2 from 14 per cent in 2005 to 24 per cent in 2006,



Cafe Rebetika, a local production, was successful in bringing Melbourne's influential Greek community to the Arts Centre.

- ▶ there was twice the normal attendance at the Arts Centre in the 25-44 age group,
- ▶ increased attendance by young households without children i.e. *Young Optimists* and *Visible Achievers* from 16 per cent to 31 per cent and families with children, (*Traditional Family Values*), increased from 32 per cent to 40 per cent,
- ▶ better than projected attendance of 46,788 (against a target of 43,500).

Pride means that the multicultural communities want to ensure the program with which they are associated is a success.

The focus on relationship marketing identified the importance of the Arts Centre and Multicultural Arts Victoria staff establishing on-going networks with people in culturally diverse communities. These relationships instil a sense of pride in those communities. Pride means that the multicultural communities want to ensure the program with which they are associated is a success. For example, the Victorian Turkish community invited Arts Centre staff to a community dinner which led to a significant program for the Turkish community in 2008, celebrating 40 years of immigration to Australia.

As the *Mix It Up Report* states: "In this way, informal networks are established between traditional institutions, key arts organisations and communities. These tactics ensure that a better sense of the approaches that lead to the success of a multicultural arts program are conveyed to all stakeholders. In other words, advocate a multicultural arts program through the loose network; use community networks to promote the program; and instil cultural pride in the community for the program."⁶¹

Importantly, *Mix It Up* secured State Government funding for three years as well as Australia Council funding for 2008 and the brand's health was augmented nationally and among key stakeholders such as government and non-government organisations which will in the future be ripe for providing support.



Moroccan tea making as part of the public program at *Mix It Up*.

Key challenges

A challenge was to attune the Arts Centre marketing to non-mainstream, word-of-mouth and community based relationship marketing approaches. Pricing was also an important factor as 45 per cent of people who attended events for *Mix It Up* believed improvement was needed in ticket prices.

Another challenge was to balance between those artists who needed support in presentation skills with those of high skill. The imbalance between a master percussionist from here, or overseas, and a

largely community based performer from Australia who may not have had the chance to perform in the Arts Centre will need to be addressed. All audiences, regardless of background, expect a level of quality and skill commensurate with the Arts Centre's and *Mix It Up*'s brand positioning.

Mix It Up has a very strong sense of shared notion of ownership in programming between the artists, participants, curators and producers. But there is always a need to balance between the smaller, or recent arrival communities and the larger established non-Anglo communities who have the resources, purchasing power and capacity. Chinese audiences were targeted by the Taiwan's *Cloud Gate Dance Theatre* and there was a focus on Indian music and more recently the musical theatre, *Cafe Rebetika* and international Greek singer, Eleftheria Arvanitaki were aimed at Melbourne's large Greek community. In doing so the Arts Centre has also the capacity of augment income, audiences and future patrons for the program. With the Greek presentations, the Greek Orthodox Community of Melbourne, Victoria, also provided a \$10,000 gift to the Arts Centre making themselves patrons.

As the *Mix It Up Project Report* writes: "*Mix It Up* both sought change champions at the top of the Arts Centre as well as community facilitators within multicultural communities. This approach ensured commitment to the project was delivered throughout the organisation, and commitment to the project was facilitated in communities. Such a complex approach needs different sets of relationships to be built in order to thrive.

Designing new programs and partnerships with other organisations and communities fill specific needs of creating social harmony through the arts. Building relationships is therefore an essential, if time consuming, component of *Mix It Up*'s success."

As a way of addressing that issue in 2009 *Mix It Up* worked with the Greek community, Greek Australian media, conduits, mavens and culture brokers to promote two significant Greek programs, the original production of *Cafe Rebetika* by producer Stephen Helper and the acclaimed world singer, Eleftheria Arvanitaki.

Eleftheria Arvanitaki, international singing star added to augmented the Arts Centre's status among Melbourne's Greek community.

Cafe Rebetika a musical theatre based around the lives of 1930s rebetes, or Greek blues musicians and fringe dwellers in Piraeus, was very successfully marketed to an intergenerational audience of first, second and third generation Australians of Greek heritage. The play secured significant non Greek audiences and mainstream media attention. The Arts Centre secured media support from Neos Kosmos, Australia's leading Greek newspaper, (and its English edition), with whom they developed a media partnership. The partnership included editorial, ads and artists' profiles. Importantly, the Arts Centre shifted much of its traditional advertising spend from mainstream media to Greek media. Both the musical theatre *Cafe Rebetika* as well as singer Eleftheria Arvanitaki secured excellent houses and profile in mainstream and Greek media outlets.

Importantly the relationship between the Arts Centre and Neos Kosmos, built on the word-of-mouth communications of *Cafe Rebetika* and Eleftheria Arvanitaki. Bilingual flyers were also produced which were distributed on the weekend of the Antipodes Glendi Festival one of the largest Greek community festivals in Australia.

Lessons learned

Some of the key learnings were:

- ↳ Audience development is about building long-term relationships grounded in a philosophical base that recognises diversity.
- ↳ *Mix It Up* seeks to develop extensive ethnic media links and partnerships.
- ↳ Audience development needs to be holistic and strategic, engaging all members of the organisation, from board to administration and artists.
- ↳ As *Mix It Up* is a long-term change program, it needs funding to encourage new audiences and new ways of thinking.
- ↳ Building diverse audiences is not only about organisational change, but also about creating new repertoire.
- ↳ Audience education is an important factor in building new audiences and maintaining them.
- ↳ *Mix It Up* demonstrated the need to move beyond using traditional marketing channels to draw new and diverse audiences to arts events.
- ↳ Objectives of multicultural events need to be clearly stated and communicated to organisational staff.

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4.3 Carnivale Multicultural Arts Festival: Rebranding for a new audience

Carnivale Multicultural Arts Festival NSW was one Australia's multicultural arts festival with a 25 year history but was de-funded in 2004. One of its core programs Café Carnivale is now maintained by Musica Viva a national music presenter and touring organisation. The festival was always stretched in terms of resources and diverse expectations. Some of the expectations, such as the NSW Government's desire to represent the state's communities across the state impacted on the artistic component of Carnivale. The festival also had to find a balance between being a presenter, a developer and an advocate.

section 4

case studies

4.3 Sydney

Carnivale Multicultural Arts Festival: Rebranding for a new audience

Carnivale Multicultural Arts Festival was one Australia's oldest culturally diverse arts festival with a 25 year history but was de-funded in 2004. One of its core programs *Café Carnivale* is now maintained by Musica Viva a national music presenter and touring organisation.

The festival was always stretched in terms of resources and diverse expectations. Some of the expectations, such as the New South Wales Government's desire to represent the state's communities across the state impacted on the artistic component of Carnivale. The various expectations impacting on the festival meant that the curatorial focus and marketing focus were at times compromised. By 2002 the festival was in need of rebranding and a stronger focus. In 2002 to 2003, Carnivale harmonised branding, presented a range of high quality programs targeted to specific market segments and secured significant private funding. Sadly, at a time when the festival could have secured its place as a well-developed arts festival representing national and global diversity in the arts, the NSW Government de-funded it.

Background

Carnivale Multicultural Arts Festival NSW was Australia's peak multicultural arts festival. In 1997 Carnivale was incorporated as a company limited by guarantee and its role was extended to be a year long program presenter, advocate and representative of artists and communities of cultural diversity. The extension of its role became a challenge considering the wide jurisdiction of its brief, and unlike other arts festivals, its role extended beyond presentation.

In 2002 Jorge Menidis, formerly Director of the Greek Antipodes Festival in Melbourne was appointed Festival Director with a brief to revitalise the Festival

in terms of programming and image. The festival was perceived as being a "tired, earnest and well meaning"⁶² multicultural arts festival.

Over the space of two years Carnivale underwent a transformation in the area of programming and more importantly in the implementation of new communication and brand strategies which positioned Carnivale as a contemporary reflection of a hip, vibrant, globally engaged and culturally diverse Sydney.

Key strategies

Programming to specific audiences

Carnivale's 2002, and 2003 programming, showed the relevance of selecting artistic products which reflected the demographic changes in Australia and artistic movements globally. The general tendency in the past was the focus on local arts and community representation whereas in 2002–03 the aim was to represent a stronger program from across Australia and where possible, internationally.

Programming was pared back from a cumbersome 100 events per annum to 40 in 2002–03 with 13 flagship programs, with each program tailored to specific demographic and psychographic audience segments.

Some of the other programs included: *Mikis Theodorakis Orchestra* an orchestra focused on playing Greek composer Mikis Theodorakis' music, *The Legend of White Snake* a traditional Chinese Opera from Beijing and *Slava Grigoryan & Friends* one of Australia's finest classical guitarists of Russian émigré background. These were targeted to more mainstream segments such as, *Traditional Family Values* within the first generation of immigrant Australians, and *Something Better* and *Visible Achievers* within the second generation of culturally diverse audiences. They were also linking mainstream audiences usually comfortable at the Sydney Arts Festival or the Opera House with cultural diversity. Importantly, audiences were comfortable with paying a higher ticket price and were confident that programming was excellent but would not be overtly challenging.

Other programs such as: *Flamenco Rocks* led by Arte Kanela one of Australia's leading contemporary flamenco groups, presented a meld of flamenco and contemporary rock; *Mama's Cooking is Better than Sex*, a comedy show of some of Australia's best ethnic comedians; *The Living Museum of Fetishized Identities* an international contemporary program with dark undertones and *Café Carnivale* a world music café. These programs all targeted the 24–35 year range segments of *Socially Aware*, *Visible Achievers*, *Young Optimists* segments within the second and third generation of culturally diverse Australians or NESB 1 and NESB 2.



A sexier, more dynamic image reflected the reality of multicultural Sydney; *Carnivale Multicultural Arts Festival 2003*.

When discussing *Rebetici Compania*, (Greek-Australia's rebetika musicians) Jorge Menidis said:

"These are people of second generation Greek background, who have re-affiliated with their parents' traditions and have rediscovered their Greekness. They are reconnecting with a group such as *Rebetici Compania*; they appreciate the authenticity of *Rebetici*, and the fact that they [the musicians] represent their art form in a contemporary Australian way. The product attracts 20 to 35 year old segments with a university degree, high entertainment and travel expenses."

Specialised youth programs such as: *India@oz.sangam*, a bangra dance party and *Wheels of Steel* rap and Hip Hop group from Germany were targeted at the 16 to 24 years segments, or *Look at Me* and *Young Optimists* of Indian, Arabic and other culturally diverse backgrounds.

Carnivale's brief included the provision of access to communities living in Sydney's outer suburbs. In order to do this, Carnivale programmed in suburban venues. Communication efforts always suffered from fragmentation due to geographical distances and budget limitations. To address this issue, urban hubs were created at key arts centres aimed at providing access to new audiences connected to specific suburbs and neighbourhoods. The creation of hubs in partnership with venues such as the Seymour Centre, Riverside Theatres, The Performance Space, Belvoir Street and Artspace extended the Carnivale brand while creating access to audiences who tend to have a stronger allegiance to these venues or artforms rather than the festival.

Café Carnivale, the world music cabaret, was extended over a 12 month period in an attempt to maintain brand awareness and audience loyalty outside the festival period and to generate members and provide access to the audiences interested in live music, and especially world music.

Marketing

Branding for a new audience

Carnivale developed a rebranding strategy for the festival which sought to broaden its audience and reposition it in the arts and cultural marketplace as a high quality arts festival rather than a poor cousin to the mainstream arts festivals and events.

The new strategy positioned the festival as lively, energetic and dynamic. Its new programming approach showcased the best in contemporary, youth and traditional arts always striving for standards of excellence and innovation but always appealing to traditional ethnic youth and now, mainstream audiences.

The brand, characters and tag line were squarely targeted to 18–35 Socially Aware, Look-At-Me and Visible Achiever segments. Importantly the logo and new colours were followed through to all collateral, web site, and letter heads – a distinct move away from the past where a cacophony of program based collateral (i.e. materials, fliers, posters, programs, media releases) provided a mixed message and did not identify all programs as being part of the festival. Carnivale was now not only ethnically diverse but hip, global, contemporary and relevant.

Visual identity and tagline

A new corporate identity was developed for the Carnivale with a fresh, playful and “sexy” approach to the festival’s visual identity and tagline. This was a dramatic shift from the usual somewhat politically correct visual identity.

A new logo was designed which played on iconic traditional Australian soup Campbell’s with the slogan *more than just meat and three veg*, as a metaphor for cultural diversity juxtaposed on traditional Anglo

Australian food. Two characters were also created which featured in the festival’s visual identity representing a sexually energised multiculturalism with a distinctly Sydney attitude. It was “cultural diversity with attitude”.⁶³

The irreverent approach to the festival’s corporate identity was extended to 2003, in an attempt to sustain audience loyalty and awareness. The logo manipulated the classic Aussie car with the hanging fluffy dice acting as an ironic reference to the impact of culturally diverse youth on Australian car culture.

The brand, characters and tag line were squarely targeted to 18–35 *Socially Aware, Look-At-Me and Visible Achiever* segments. Importantly the logo and new colours were followed through to all collateral, web site, and letter heads – a distinct move away from the past where a cacophony of program based collateral (i.e. materials, fliers, posters, programs, media releases) provided a mixed message and did not identify all programs as being part of the festival. Carnivale was now not only ethnically diverse but hip, global, contemporary and relevant.

Guaranteed marketing spend

A decision was made to guarantee a marketing spend on an annual basis. This was a distinct move away from the past where the marketing tended to be the poor cousin of programming, and at times an after-thought. A minimum spend of \$20,000 to cover different forms of advertising and promotions was set aside, allowing Carnivale to run a series of advertising and targeted promotional campaigns.

Promotional and sponsorship partnerships

Partnership building secured a media sponsor with commercial television through Channel 7. Spots for Carnivale artists on *Sunrise*, Channel 7’s morning program also included promotional events and activities which actors and personalities from Channel 7’s stable such as the actors from popular TV program *Home and Away* attending the Carnivale opening, were all measures aimed at extending Carnivale’s mainstream and youth audiences.

Marketing mix linked to audience segments

The 2002 and 2003 Carnivale communications mix included postcards, television commercials and promotions on Channel 7, SBS coverage, cooperative marketing with venues, ads and editorial in niche media, such as, *Real Time*, *Stealth*, ethnic and mainstream dailies, banners, posters, web site and email promotion, mail, membership and ticketing packages. Each approach was targeted to specific audiences while maintaining harmony with Carnivale's branding.

Below the line marketing

Word-of-mouth, text messaging and significant peer referrals were a major element of marketing to youth, with those from culturally diverse backgrounds particularly targeted. Seeking mavens, connectors and persuaders was a critical aspect of the overall programming. This included the alliance of key youth music writers who acted to provide legitimacy and credibility to the programming.

Menidis suggested:
"Part of the marketing mix is targeting these second generation ethnic youth segments. The marketing techniques used are word-of-mouth, peer marketing, one-to-one marketing. We ran shows exclusively through text recommendations."⁶⁴

Targeted pricing

In order to encourage a youth audience to sample new programs such as *Café Carnivale*, Carnivale "heavily subsidised" the ticket price in order to make it affordable to that audience segment.

In contrast, ticketing for programs such as the *Viet2Village* and the *Mikis Theodorakis Orchestra*, or *Legend of White Snake* were targeted to culturally-specific audiences, Vietnamese, Greek and Chinese respectively, while being accessible enough for audiences outside those cultural and linguistic groups.

Key challenges

Some of the challenges faced by Carnivale were beyond the scope of marketing or programming, and situated within the politics of Australian multiculturalism. A most critical challenge was the understanding of what Carnivale was, in relation to what it could be. It seemed the more innovative and exciting the programming, the more unclear the distinction between 'mainstream' and multicultural arts.

While in terms of new and exciting global culture this was a clear victory, in the eyes of policy makers Carnivale had shifted from the standard notion of what Dr Kurin calls a cultural 'flea market' where

everyone secures a stage, a podium or stand by merely showing up, was more in line with the NSW Government's and key culturally diverse advocacy bodies' notions of Carnivale.⁶⁵

"This young group of culturally diverse youth may not have a high personal disposable income, but their parents do; they live at home, usually till they get married; and they love the arts. This is similar for Italians, Chinese, Vietnamese, Arabic, and other communities, where the traditional family values mean you live at home till you are married; and there is a comparatively huge flexibility in their expenditure for entertainment and travel. And if the product is good and not one that they do not have to cringe at, and if it is from their own cultural traditions, then they will support it and refer it to their parents."

Another challenge was the notion of community representation. Carnivale always represented culturally diverse communities. The shift to representing them with programs based on excellence, which could come from overseas or interstate, rather than merely representing them, caused a rift from the

⁶⁴ Jorge Menidis, *Who Goes There?*, 2004.

⁶⁵ p16; Dr Kurin, *Reflections of a Cultural Broker*.

more consultative approach of the past. This move away from constituency-based political advocacy was seen by the NSW Government as a shift away from community representation.

In the end, the NSW Government wanted, it seems a 'multicultural festival', rather than an arts festival which reflected Sydney's global diversity and Australia's national diversity in the form of innovative arts practice.

Key outcomes

Shift in age and gender distribution

There were noticeable shifts in the age distribution of audiences between 2001 and Carnivale 2002, a distribution that was more pronounced in 2003. There was also a shift in the gender makeup of Carnivale audiences with an increase in male audiences from 31.4 per cent in 2001 to 44.5 per cent in 2002.

Young culturally diverse people as audience and future patrons

Carnivale programming focused attention on youth of culturally diverse backgrounds as audiences and as future festival patrons. Greek and Chinese Australians exhibit a tendency towards tertiary education and high levels of what Dr Agrawal would class as 'ethnic entrepreneurship development'⁶⁶ or in the context of this discussion *Look-At-Me* and *Visible Achiever* segments.

Jorge Menidis expressed a clear understanding of the environment that impacts on new culturally diverse audiences. "This young group of culturally diverse youth may not have a high personal disposable income, but their parents do; they live at home, usually till they get married; and they love the arts. This is similar for Italians, Chinese, Vietnamese, Arabic, and other communities, where the traditional family values mean you live at home till you are married; and there is a comparatively huge flexibility in their expenditure for entertainment and travel. And if the product is good and not one that they do not have to cringe at, and if it is from their own cultural traditions, then they will support it and refer it to their parents. Thus you are penetrating a youth market, and as key

influencers they also bring an older generation, and the extension to this is we follow it up with new sponsors and new corporate support for the arts."⁶⁷

A large proportion of culturally diverse youth may derive from families of a lower socio-economic status but still access education. Part of the reason is to be found in the level of social support provided by the family and the community as a whole.

Up to 26 per cent of Carnivale 2001 audiences identified themselves as artists. Youth audiences which may have affiliations with Hip Hop and popular music may in fact identify themselves as members of an arts community. The impact multicultural art has on ethno-specific audiences is also of interest in developing an understanding of audience profiles.

Carnivale's approach to product development, branding and communications exhibited a desire to capture the culturally diverse youth markets, while augmenting the existing *Socially Aware*, *Something Better* and *Traditional Family Values* market segments.

The 2003 Carnivale program revealed the importance of a strong curatorial approach to program selection. Programming proved the relevance of selecting quality artistic products which are not captive to local expectations but rather reflect the demographic changes in Australia and artistic movements globally.

Programming and the marketing approach revealed an understanding that 'multicultural arts', and the audiences they generate, are not dissimilar to audiences for general youth, contemporary and traditional arts. An economically significant culturally diverse youth audience needed to be addressed.

Culturally diverse audiences born in Australia, especially youth, may be less discriminating when selecting between arts and entertainment but more discriminating when selecting in terms of quality and relevance.

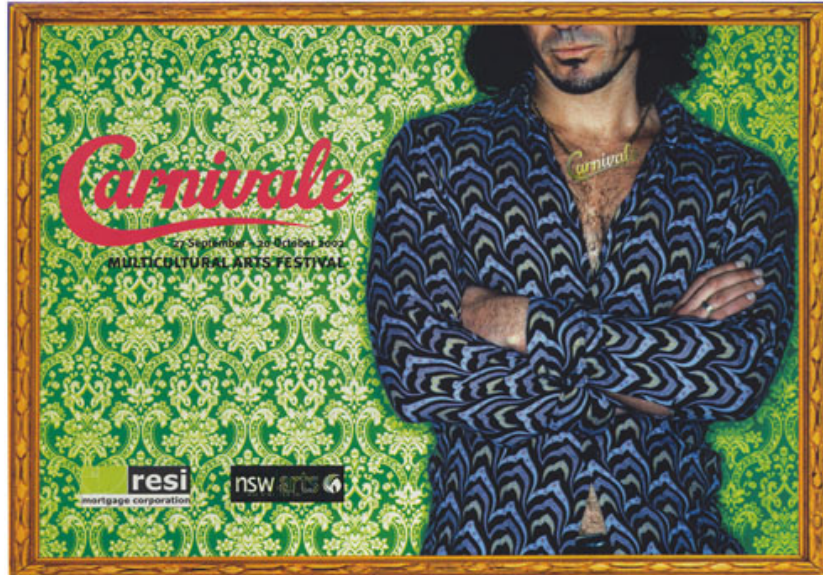
More over, this audience desires new communication approaches, as they seem alienated by both the earnest social welfare approach of many traditional community-based arts activity and more elitist mainstream arts programming.

⁶⁶ Dr Agrawal, et al., *Entrepreneurship Development Amongst Ethnic Community in Australia*, 1996.

⁶⁷ Jorge Menidis, *Who Goes There?*, 2004.

Lessons learned

- ↳ Carnivale began generating a new level of excitement over its program and new approach to branding. Carnivale's new branding was contemporary, youthful and irreverent.
- ↳ Audience development, brand development and marketing strategies were integrated seamlessly into program curation.
- ↳ Word-of-mouth, email, text messaging and targeted media and corporate partnerships attracted a younger and more targeted audience to specific events.
- ↳ Branding and repackaging generated significant mainstream, ethnic and youth media support.
- ↳ Carnivale maintained its traditional 25 to 40 year old audiences while augmenting younger culturally diverse audiences between 18 and 24 years old through projects like culturally diverse Hip Hop dance and music.
- ↳ Younger audiences increased by approximately 20 per cent between 2001 and 2002.
- ↳ Those aged 25 to 35 years old in 2001 numbered approximately 37 per cent of total surveyed audiences whereas they had reduced to 30 per cent in 2002.
- ↳ The number of males attending the 2002 Carnivale increased by 10 per cent from 2001. This suggests that the new programming and marketing strategies may appeal marginally more to young men.
- ↳ There was almost a 50/50 split between audiences speaking languages other than English and those who spoke only English. This suggests a strong desire for culturally diverse arts by all audiences, not only culturally and linguistically specific ones.
- ↳ Program selection was tailored to the desired market segments, thus each segment from conservative, contemporary and niche, to popular and youth, were catered for by the festival.
- ↳ The notion of 'tacit approval' was strongly encouraged through partnerships with selected media, venues and individuals, who championed and validated specific festival programs in the eyes of targeted market segments. For example, using specific Hip Hop media made the Carnivale Hip Hop program 'cool' in the eyes of the Young Optimists between the ages of 16 to 22.
- ↳ A higher component of national and international arts programs was embraced.



Carnivale Multicultural Arts Festival 2003.

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4.4

Bring in 'da Noise, Bring in 'da Funk at the Joseph Papp Public Theater New York City; an excellent model of African American audience development and outreach

Noise/Funk represents a Joseph Papp Public Theater vision to make its foyer look more like a New York City subway stop. This vision was animated by Donna Walker-Kuhne, then Director of Community Affairs. She made it her mission to build a bridge between communities and cultures using Noise/Funk. Her efforts secured Noise/Funk two years of eight performances a week on Broadway, and a national tour across America. She sowed the seeds for a long-term engagement with new audiences, using workshops, mini performances, visual arts and dance contests, lectures and panel discussions. The partnerships generated with individuals, communities, faith organisations, institutions, philanthropy and professional associations reveal how culturally diverse audience development if done well, regardless of time and place, can be a tool for increased social and civic engagement through the arts.

4.4 New York

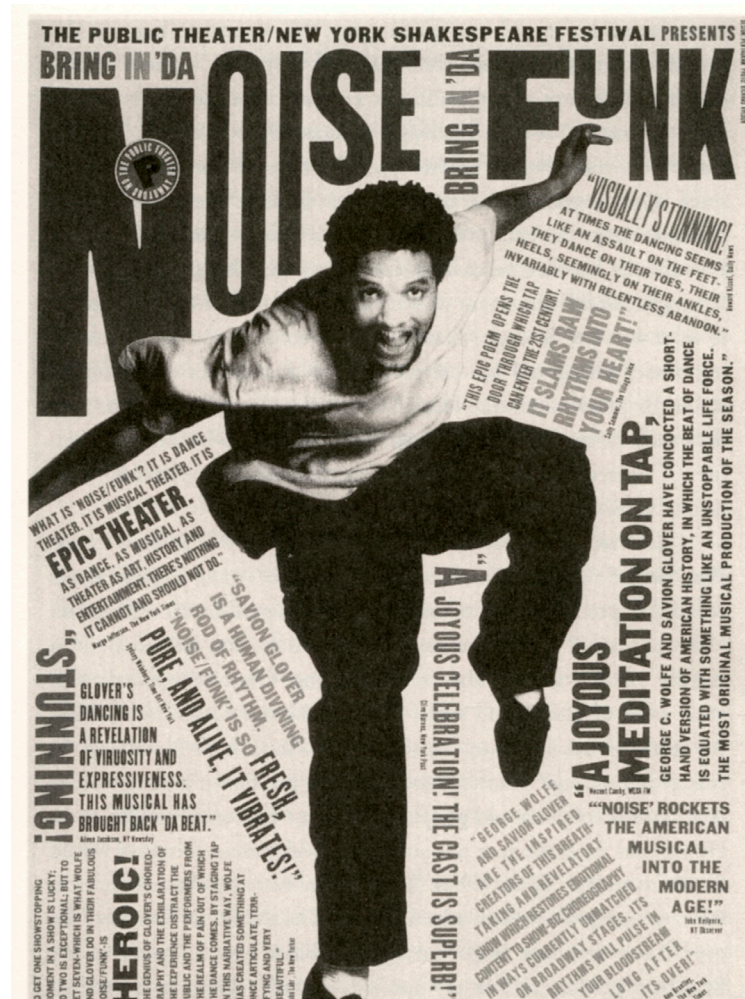
USA: *Bring in 'da Noise, Bring in 'da Funk* at the Joseph Papp Public Theater, New York City

Bring in 'da Noise, Bring in 'da Funk (*Noise/Funk*) is an excellent model of cultural in diverse audience development, partnership building and civic engagement through the arts.

Noise/Funk represents a Joseph Papp Public Theatre vision to make its foyer look more like a New York City subway stop. This vision was animated by Donna Walker-Kuhne, then Director of Community Affairs. She made it her mission to build a bridge between communities and cultures using *Noise/Funk*. Her efforts secured *Noise/Funk* two years of eight performances a week on Broadway, and a national tour across America. Through her efforts she sowed the seeds for a long-term engagement with new audiences, using workshops, mini performances, visual arts and dance contests, lectures and panel discussions. The partnerships generated with individuals, communities, faith organisations, institutions, philanthropy and professional associations reveal how culturally diverse audience development if done well, regardless of time and place, can be a tool for increased social and civic engagement through the arts.

Background

Writer and director George C. Wolfe, the Producer at The Public Theater/New York Shakespeare Festival in 1993 shared his vision with Donna Walker-Kuhne to "create a theatre that looks and feels like a subway stop in New York City".⁶⁸



Bring in 'da Noise, Bring in 'da Funk, Joseph Papp Theater, New York, 1995-1999.

Donna Walker-Kuhne designed a community relations strategy to attract new audience from the African American community and to bridge an historic divide between Broadway and non-Broadway audiences. As she writes in *Invitation to the Party*: "My work for *Bring in 'da Noise, Bring in 'da Funk* represents the most successful experience I have had in engaging communities and bridging cultures for a cultural organisation."⁶⁹

⁶⁸ p3; Donna Walker-Kuhne *Invitation to the Party: Building Bridges to the Arts Culture and Theatre*, Communications Group New York, NY, 2005.
⁶⁹ p93; Donna Walker-Kuhne, *Ibid* 2005.

usa: bring in 'da noise, bring in 'da funk at the joseph papp public theater, new york city

Bring in 'da Noise, Bring in 'da Funk (Noise/Funk) was one key driver in enacting that long-term vision. *Noise/Funk* is a musical theatre which explores the African American experience from the period of slavery through to the present through tap, music, song and spoken word. It narrates the story of the African American's odyssey from Africa to America. It debuted in 1995, off Broadway, at the Joseph Papp Public Theatre where it enjoyed a successful run of 85 shows.

Noise/Funk was a pioneer as one of the first African American musical theatres to cross over the divide between off-Broadway and on-Broadway, moving to the Ambassador Theater in April 1996. On Broadway an average 90 per cent tickets sold over two years.

Many of these tickets were sold to African American Broadway audiences, a significant event as "black people didn't embrace Broadway".⁷⁰

Noise/Funk later toured nationally and closed after 1135 performances in 1999. At the 50th annual Tony Awards it won Best Choreography, Best Direction of a Musical and Best Featured Actress.

Part of *Noise/Funk's* success is premised on the effort of the Joseph Papp Public Theater to ensure that African American audiences, representative of various demographic and psychographic segments had an opportunity to see the work. It also sought to secure white audiences. The production secured accolades in the press and was seen by thousands of African Americans and other non-African Americans.

Key strategies

Product to the people

The Public took the product to the people. Donna Walker-Kuhne transported the show's dancers to Manhattan, Brooklyn and Queens with a special focus on Harlem. They performed in schools and the cast was available to talk with the children. They performed at targeted African American festivals and events such as Black Expo, Kwanzaa Festival and the Harlem Renaissance Festival. At the Black Expo they were the only performance group among a range of African American businesses, services and professionals. By demystifying the show and making the product accessible to the community, The Public made the targeted audiences feel comfortable coming to see the show at The Public and at the Embassy Theater on Broadway.

Donna Walker-Kuhne writes: "We took the dancers to all the boroughs of New York, where they performed in schools and talked to kids. We were the only performing arts group present at the Black Expo, where thousands of black people shop for new products. The dancers performed at educational fairs. The cast visited churches. In essence, we took *Noise/Funk* wherever there was a gathering of people, so that the product, the cast, the show, and the concept was accessible to people in their own neighbourhood."⁷¹

*Donna Walker-Kuhne designed a community relations strategy to attract new audience from the African American community and to bridge an historic divide between Broadway and non-Broadway audiences. As she writes in Invitation to the Party: "My work for Bring in 'da Noise, Bring in 'da Funk represents the most successful experience I have had in engaging communities and bridging cultures for a cultural organisation."*⁶⁸

Using *Noise/Funk* as education

Education is a critical part of The Public's approach to audience development. The Public created a study guide which informed and educated readers about the genesis of the production and its creative process. It provided questions for instructors in order to guide students into a deeper understanding of the

⁷⁰ p103; Donna Walker-Kuhne, Ibid 2005

⁷¹ p97; Donna Walker-Kuhne, Op sit.

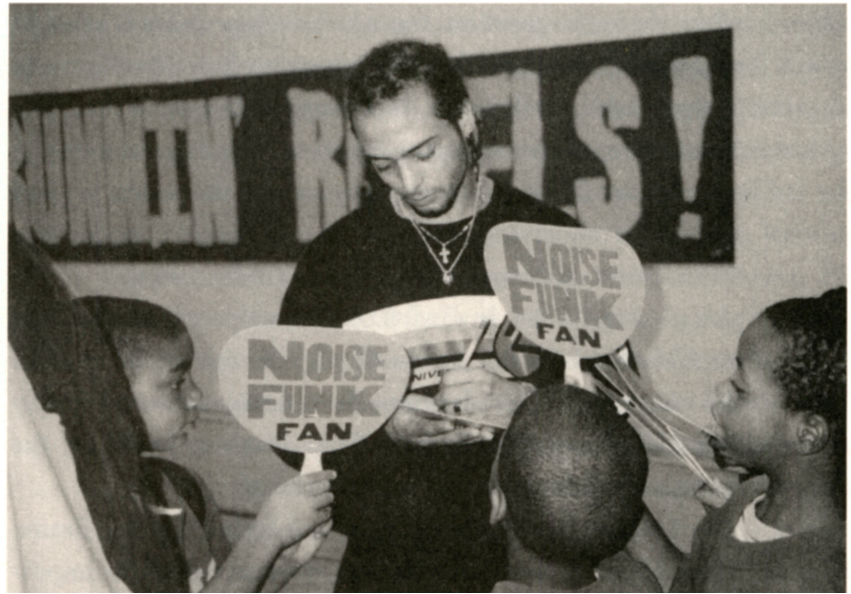
usa: bring in 'da noise, bring in 'da funk at the joseph papp public theater, new york city

work. During the creation of the study guide, students from LaGuardia High School who were working as interns at The Public were used as an in-house focus group. A sampler cassette of four songs was also added to the guide to be used by instructors.

Targeting disadvantaged children

Two retired school teachers, Sister A'Aliyah Abdul Karim and Elizabeth McKinney who saw the show at The Public had a vision to make sure that "every black child in Brooklyn had the opportunity to see the production".⁷² During a four month period between the closing of the show at The Public and its first preview at the Ambassador Theatre on Broadway Donna Walker-Kuhne met with Sister A'Aliyah Abdul Karim and Elizabeth McKinney countless times in Brooklyn "doing grassroots networking and explaining the show to small groups of their friends who were business owners, educators and members of their religious organisations."⁷³

In the first three months on Broadway, all the 12 student matinee rows were sold out because of the efforts of these two passionate volunteers. In Washington D.C., a local publicist came up with the slogan "Bring in 'Da Kids" which became a "mantra" for the local press to wrap their stories around. It was an effort aimed at providing underwriting for disadvantaged children. Almost every city embraced this slogan and community leaders as well raising \$125,000 specifically to underwrite tickets for children.⁷⁴



Cast made every effort to engage young audiences as part of their outreach, *Bring in 'da Noise, Bring in 'da Funk*.

Ticketing discounts

The Public discounted up to 200 tickets for selected performances at 40 per cent for the purpose of developing the African American community. These seats were in the middle of the orchestra. As Donna Walker-Kuhne writes: "It is very important that when you are building your audience that you do not put the groups that you're developing in the rear of the auditorium or in the balcony. You're better off not inviting them; the damage that is created by "second class" status can sometimes be irreparable."⁷⁵

To the surprise of Donna Walker-Kuhne and her colleagues at The Public, they began to see black teenagers sitting in orchestra seats on days when there were no group sales. "They had purchased \$75 tickets themselves, because they did not want to take a chance on the rush seats and wanted to sit up front – they saw themselves in *Noise/Funk* and were passionate about being there."⁷⁶

⁷² p98; Donna Walker-Kuhne, Op sit.

⁷³ p98; Donna Walker-Kuhne, Ibid.

⁷⁴ p109; Donna Walker-Kuhne, Ibid.

⁷⁵ p99; Donna Walker-Kuhne, Ibid.

⁷⁶ p99; Donna Walker-Kuhne, Ibid.

When *Noise/Funk* made it to the Embassy Theatre it was one of the first shows on Broadway to offer a \$20 rush ticket for the first two rows of seats. This allowed many students and tourists to see the show at an affordable price.

Community-based group agents

The Theatre empowered several black group sales agents with the ability to sell the show at these reduced rates and also gave them access to the show, where they could meet with the cast. They were brought into the planning process early on so that they were committed to its success. To maintain the interest of group sales agents and single ticket buyers, The Public held receptions and “thank you” brunches to acknowledge their efforts. At these affairs, group leaders would mingle and talk thereby providing an environment for additional networking.

Promotion to the community

The Public developed a range of marketing tools to help them to define the product. The Public developed an eight minute promotional video narrated by a high profile actor that contained footage from television, ads, talk shows and coverage from the Tony awards. Copies of the video were available to anyone who asked, so they could be shared with friends, or as a formal presentation. This was another step towards empowering the community.

Marketing collateral

In addition, The Public Theater distributed flyers, *Noise/Funk* fans, buttons and study guides throughout the African American community in all of New York's boroughs. Buttons with the show's logo were distributed by the marketing team to everyone at promotional events. In fact anyone helping to promote the show was provided with large numbers of buttons for distribution. Interestingly, fans like those commonly used in African American churches were also made and distributed.

Through Sister A'Aliyah Abdul Karim an African American Muslim flyer distribution company was hired. With their genteel manners and tailored suits, they were able to be accepted in all kinds of stores to place

the promotional materials. The street distribution was very effective and The Public very soon began receiving calls requesting ticket orders from people who picked up the flyer at an unemployment office.

Audience development committees

Donna Walker-Kuhne duplicated and expanded these efforts on a 32 city national tour which began in 1997, engaging black communities around the country.

A network of national cultural partners was developed which included:

- ▶ Girl Scouts: Letters were sent out to scout chapter leaders for each city – encouraging girls to attend the show as part of their requirements for their badges in arts and culture.
- ▶ Coalition of 100 Black Women, the Links, Blacks in Government and Urban League were encouraged to host fundraising events in support of *Bring in 'Da Kids*.
- ▶ *First Friday*: A networking event for black professionals was held the first Friday of every month.
- ▶ New York Christian Times: Provided a letter of endorsement which was used to link with church communities.

Audience development committees were formed in 25 of the 35 cities toured. These committees led promotional activities, group sales and served as advisers to city presenters. They created a menu of activities which included mini-performances, workshops, panels, church appearances, study guide presentations, tap, Hip Hop, visual arts and poetry contests, post performance discussions, writing, music and acting workshops.

In most cases the theatres employed African American staff to assist with the welcome and invitation of new audiences. Where there were no culturally-specific staff employed, appropriate ambassadors were developed from within the city's communities.

The committees worked in partnership with the local presenters and involved national African American associations and professional organisations. As a result,

the show grossed over \$5 million. At the conclusion of the tour in 1998, the Theatre had generated a wave of enthusiasm and involvement around the country demonstrating how to engage and empower the African American community and the financial benefits of these efforts.

Key outcomes

- ↳ Donna Walker-Kuhne worked with a range of individuals, groups and associations to generate a sustained grass roots network of people from within the African American community.
- ↳ The show grossed over \$USD5 million and secured an average of 93 per cent audience capacity.
- ↳ A successful run of 85 shows at the Joseph Papp Public Theater and a successful season at the Embassy Theater on Broadway – not a common event for African American musical theatre.
- ↳ A very successful national tour of over 30 states.
- ↳ Critical acclaim in the media.
- ↳ Won Best Choreography, Best Direction of a Musical and Best Featured Actress at the 50th annual Tony Awards.
- ↳ Over \$USD125,000 was raised by African American leaders and professional associations to assist disadvantaged children see the show.
- ↳ New and important networks were created that would not only be used to generate audiences for *Noise/Funk*, but also became future audiences and patrons for other programs.

Key challenges

- ↳ A key challenge was to generate an African American audience for a musical theatre work both on and off Broadway.
- ↳ To convince African American audiences to see the work on Broadway.
- ↳ It was important to open the work to children, many of them from disadvantaged inner city locations.
- ↳ To sustain the energy over a three to four year period, and to maintain and generate an array of networks across the nation as part of the audience drive.

Lessons learned

- ↳ Audience development initiatives must be supported and endorsed by the top management.
- ↳ Theatres employed African American staff to assist with the welcome and invitation of new audiences.
- ↳ Personal relationships with key individuals who would act as 'persuaders' and 'connectors'.
- ↳ The importance of a product that reflected the values, desires and narratives important to African Americans.
- ↳ The effectiveness of developing audience development committees in each state which assisted in driving the audience development effort.
- ↳ The value of "inviting people to the table" in each city which marked the first time that leaders of the African American community had been invited to sit with the marketing team of a Broadway show.
- ↳ The essential need for mini performances, workshops, competitions and a range of activities in the communities.
- ↳ The importance of the performers meeting potential audiences be they children, church goers or professional association members and leaders.

section 4
case studies

4.5 San Diego
USA: Abrazando La Diversidad / Embracing
Diversity; Museum of Contemporary Art
San Diego (MCASD)

How the MCASD redefined itself in context to San Diego's proximity to Mexico and the state's high cultural diversity. Since the early 1990s, the Museum of Contemporary Art, San Diego (MCASD) has been engaged in a series of artistic and institutional initiatives to expand Latino and other cultural diverse audiences and embrace the bicultural, bilingual community served by the Museum in a region that includes San Diego and its neighbour, Mexico, across the border of Tijuana. MCASD audiences have become increasingly culturally diverse.

4.5 San Diego

USA: Abrazando La Diversidad / Embracing Diversity; Museum of Contemporary Art San Diego

Since the early 1990s, the Museum of Contemporary Art, San Diego (MCASD) has been engaged in a series of artistic and institutional initiatives to expand Latino and other cultural diverse audiences and embrace the bicultural, bilingual community served by the Museum in a region that includes San Diego and its neighbour, Mexico, across the border of Tijuana. MCASD audiences have become increasingly culturally diverse.

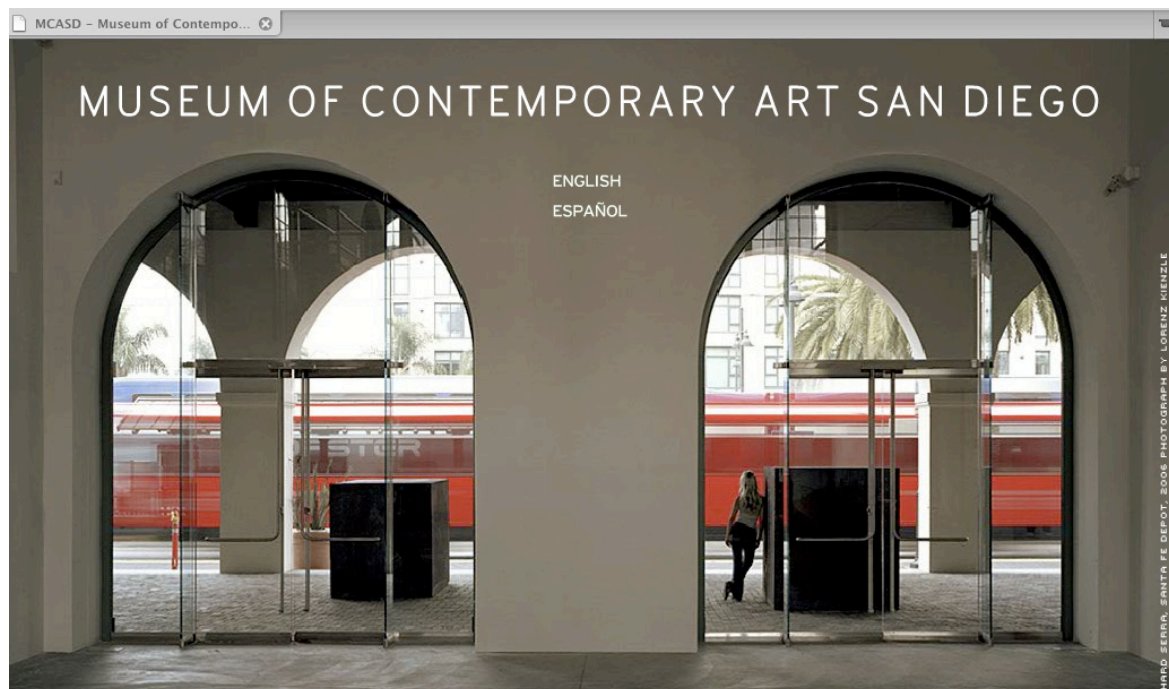
Background

San Diego CA is one of the fastest growing areas and most culturally diverse regions. The 2005 Census figures are telling: 5 per cent African American, 9.9 per cent Asian, and 29.5 per cent Hispanic. The population mix has a high level of ethnic and linguistic diversity with 44.4 per cent of the region represented by culturally diverse people.⁷⁷ New economic and cultural opportunities have also been better facilitated by the North American Free Trade Agreement

(NAFTA) and the advantageous position of San Diego as a US gateway to Latin America and the Pacific Rim. San Diego is part of a vibrant region less defined by the borderline between the US and Mexico than by shared economies, natural resources and populations between two large, and diverse cities. However, the gaps and hostilities between the two cultures though remain significant, and the majority of the population has yet to accept that the future of this region is dependent on both San Diego's and Tijuana's ability to recognise a linked destiny.⁷⁸

In the 1970s and early 1980s MCASD focused on presenting an international roster of avant-garde artists, mainly from New York or Europe. Since the late 1980's the MCASD has engaged in a series of artistic and institutional initiatives to expand Latino audiences, embrace bicultural and bilingual communities and to address its own geographical realities as the only major contemporary institution serving the "transborder" region of San Diego and Tijuana.

It is important to note that the MCASD have been working on culturally diverse audience development for over 10 years and have only in the past few years seen any significant and measurable shift in audience statistics.



⁷⁷ *Ecanned The Economy in a Can*, www.ecanned.com/CA/2006/12/demographic-profile-for-san-diego.shtml

⁷⁸ *Ecanned The Economy in a Can*, *Ibid*.

Key strategies

Recognising the suburbs

Situating galleries-spaces in suburbs which were easily accessible for local communities as well as from Tijuana. In an effort to expand the Museum’s audience in the late 1980s, the Museum utilised galleries and spaces in suburbs which were easily accessible for local communities in San Diego as well as from Tijuana. It initially occupied a series of temporary storefronts in downtown San Diego and in 1993 a permanent second site was opened in downtown San Diego in a location easily and directly accessible from Tijuana, Mexico, just across the international border, as well as to all the neighbourhoods surrounding downtown.

Exhibitions policy

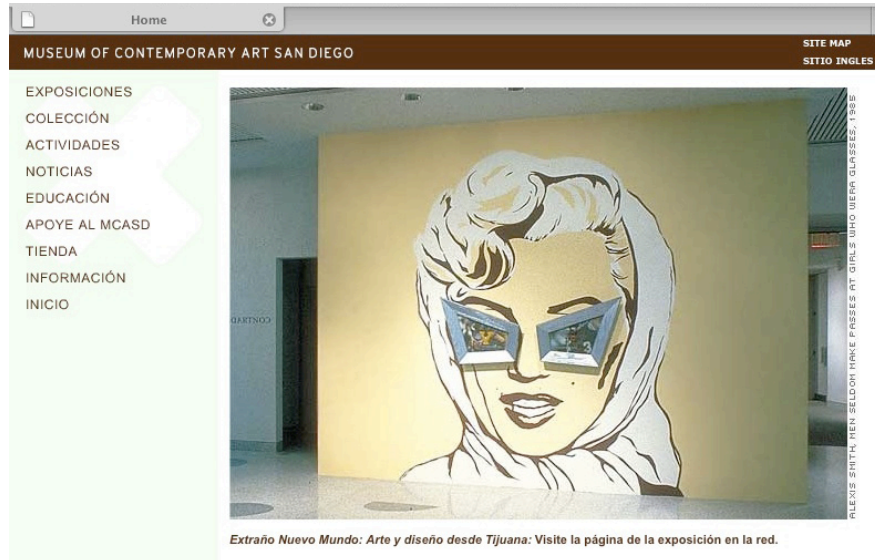
The Museum developed an exhibitions policy which combined exhibition and program initiatives with a specific regional and transborder appeal as well as challenging and cutting-edge international art as a way of developing new audiences.

The Museum has a sharp focus on Mexico and Latin America when adding new works to its permanent collection.

Long term planning

Moreover, in the process of developing new audiences, the inherent mission of the Museum has evolved to embrace a greater commitment to

its region. The Museum undertook a 12-month Long Range Planning process, out of which emerged a new five-year plan and a vision statement which, for the



Bilingual communication is essential to the MCASD’s audience strategy.
<http://www.mcasd.org>

first time, situated the Museum as a cultural centre for the contemporary arts servicing the binational region of San Diego and Tijuana.

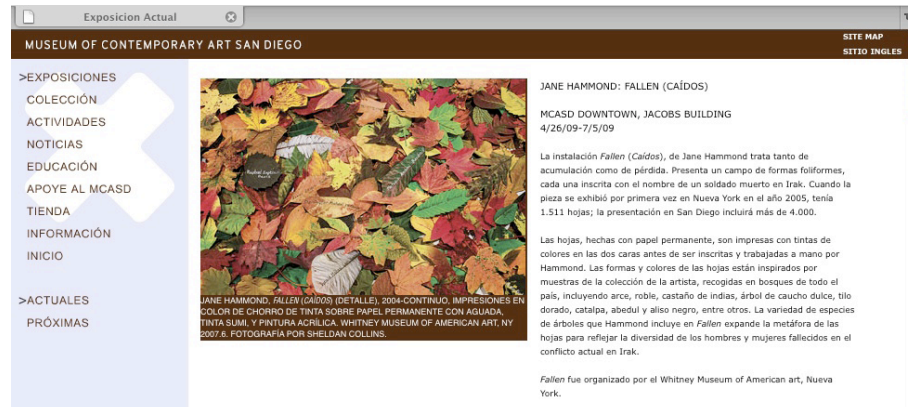
This has been accompanied by a sustained commitment to presenting programming which engages with the audience and region

Collections policy

The Museum developed a permanent collections policy which closely reflected the exhibitions held at the MCASD. Many works acquired were part of artist residencies or works created specifically for exhibitions at the Museum. The Museum has a sharp focus on Mexico and Latin America when adding new works to its permanent collection. This approach has resulted in a collection with a distinctive point of view, reflective of the particular circumstances of MCASD, and San Diego’s geographical position on the U.S./ Mexico border.

Making exhibitions and collections come alive

In support of all collection and exhibition activity the MCASD developed educational and interpretive programs that are innovative in design and expansive in content. In tandem with a programmatic shift the MCASD have boosted their commitment to broadening audiences and providing a context for understanding and appreciation of contemporary art. They have dedicated significant resources to that end, and a great deal of MCASD's community access programming is targeted to communities in San Diego, particularly the Latino community that comprises such a large base of the population. Below are some of the strategies undertaken by the MCASD:



Community outreach

For example, *Free for All First Sundays* which began in 1997 encourages Latino family participation. Admission is free the first Sunday of every month at both MCASD locations, while a special series of themed programs occur on those days, usually at MCASD Downtown. Examples of program themes include *Día de los Muertos*, Philippine Independence Day, and a multicultural holiday program in December. Hands-on activities are always scheduled, related to the exhibitions on view. These monthly programs, have become extremely popular, with average attendance now reaching 350 to 400 people – in contrast to the past “average” Sunday attendance at MCASD Downtown of merely 50 to 60 people.

All labels are translated in Spanish, the MCASD web site is bilingual, many of the support publications are bilingual and free weekly Spanish lessons are offered to all Museum staff.

Bilingual communication

An explicit commitment was made to bilingual communications. All labels are translated in Spanish, the MCASD web site is bilingual, many of the support publications are bilingual and free weekly Spanish lessons are offered to all Museum staff.

Employing dedicated staff to support community outreach

Three additional curatorial positions were added: Community Outreach Coordinator and Programs Assistant, and a Latino Curatorial Internship. Those curatorial positions were created to address the increased workload in developing interpretive programs offered by the Museum as part of its community outreach activities.

Securing major funding

The MCASD secured new funding to make the expansion of programs possible. MCASD was successful in attracting National Endowment for the Arts (NEA) support and managed to attract \$USD250,000 over four years from the NEA for the first major cross-cultural project *Dos Ciudades/Two Cities*.

MCASD also attracted funding from a number of philanthropic foundations for projects as a result of the NEA funding. The unique relationships the MCASD was able to forge with community organisations saw it attract a \$USD50,000 from The Rockefeller Foundation. Other national foundations began to follow. For example, the *Arte/Comunidad* project received significant support from The Pew Charitable Trusts (\$USD500,000) and The James Irvine Foundation (\$USD250,000) from 1994 to 1997, while the *Ojos Diversos/With Different Eyes* project saw the MCASD receive an invitation to apply for funding from the Lila Wallace-Reader's Digest Fund.

These national foundation grants, most of them "by invitation only", helped attract other sources of income from the public sector and from local corporations.

Lessons learned

- ↳ To be successful audience development initiatives must be endorsed by the top management, the Museum Director and the Board of Trustees. These individuals must believe in the goals, in order for the rest of the staff to be convinced.
- ↳ The audience development initiative is long term and it may take over 10 years before any measurable shift in core audiences occurs.
- ↳ Effective segmented targeting. The MCASD sought to understand which demographic segment was not participating in the organisation. The MCASD focused on a reasonable set of strategies and on a target audience instead of trying to blanket every cultural group in the community.
- ↳ Breaking the language barrier. The MCASD found ways to break down language barriers. The front line staff was representative of the target group and/or was able to communicate in the target language. The organisation also brought in a language teacher for staff.

↳ MCASD research revealed that program-specific artistic efforts were more successful in bringing in target audiences. However, their longer-term, institutional commitment was aimed at establishing deeper ties with the eventual goal being that they will attend exhibitions and programs whether or not the subject matter is specific to their cultural group.

↳ It became clear that as an art museum, an important tool for audience development is collection building. The MCASD sought out the most talented artists of the cultural background they were targeting and acquired their work. The MCASD's focus was on building a collection for the future that better defines the demographics of their regional communities.

↳ MCASD made their motives and methods "authentic and heartfelt", and not simply a response to funding opportunities. They were prepared to "weather rough waters" especially as they were reaching out to new audiences with whom they had no previous experience.

↳ The MCASD found that collaboration was imperative. Contact with grassroots arts groups, community centres, schools, human services agencies was essential in getting the message out. Finding partners, was over time, of mutual benefit.

↳ MCASD successfully implement a "domino effect" with funders. One large and prominent grant for an audience development program lead to more support.

↳ The MCASD used every means for promotion such as: feature articles and ads in Spanish language papers, articles in national journals such as Museum News, material developed in Spanish, and participation on community and professional panels at professional meetings.

section 4
case studies**4.6**
**Rotterdam, Netherlands: Theater Zuidplein's
Multicultural Program Committee**

How the TZ theatre developed a multicultural programming committee that reflects Rotterdam's culturally diverse population. Theater Zuidplein (TZ) is a theatre located in the southern part of Rotterdam, Netherlands. In 1998 the City Council of Rotterdam made Theater Zuidplein the key venue for cultural diversity. The Council appointed managing director Rudd Breteler who changed staffing and introduced a programming committee reflecting the increasing cultural diversity of Rotterdam, and importantly it had the political support, skills and capacity to select appropriate programming and to generate new audience development strategies.

4.6 Rotterdam

Netherlands: Theater Zuidplein's Multicultural Program Committee

Theater Zuidplein (TZ) is a theatre located in the southern part of Rotterdam, Netherlands. It has two venues: one seating 600 people, and a smaller venue seating 170. Between 1998 and 2006 TZ presented over 300 different culturally diverse productions per season.



Theater Zuidplein, The Netherlands.

In 1998 the City Council of Rotterdam made Theater Zuidplein the key venue for cultural diversity. This was in response to the fact that by 2010 more than half of Rotterdam's population will be of a non-Dutch origin. The Council appointed managing director Rudd Breteler armed him with the assignment to focus on cultural diversity. He changed staffing and introduced a programming committee reflecting the increasing cultural diversity of Rotterdam, and importantly it had the political support, skills and capacity to select appropriate programming and to generate new audience development strategies. Theater Zuidplein focuses mainly on the principal non Dutch populations in the city, from Turkish, Moroccan, Surinam, Antillean and Cape Verdian cultural backgrounds. A core aim of Theater Zuidplein was to achieve a 30 per cent to 50 per cent increase in culturally diverse programming and to augment the number of culturally diverse audiences.

Surinamese; about 45,415 Turkish; 36,831 Moroccan; 19,701 Antillean and Aruban; 17,774 Southern European; 66,464 other non-industrialised nations and approximately 32,261 from non-Dutch industrialised nations.⁷⁹ As highlighted above, by 2010 over half of the Netherlands port city of Rotterdam's population is expected to be of non-Dutch background.

Rudd Breteler, the then Managing Director of Theater Zuidplein (TZ), decided to "listen to the people" as a way of increasing audiences and reflecting the city's cultural diversity. From 1998 to 2005 Theater Zuidplein established itself as the Netherlands' most unique culturally diverse venue. Between 1998 and 2006 Theater Zuidplein presented, and co-produced over 300 culturally diverse productions annually.

Background

Out of a total city population of 550,000 over 200,000 are from either a non-Dutch, non-European background or non-industrialised nation background. The figures tell the story, there are approximately 52,329

Key strategies

TZ instituted a voluntary committee comprising of ten people, which sought to reflect the cultural makeup of Rotterdam's population. The aim was to achieve a proportionate representation in terms of age, gender,

social and cultural background. The committee appointed its chairperson, a vice-chairperson and a secretary.

The key criteria to being selected onto the committee were: a serious knowledge of, and/or key interest in theatre, and a demonstrably large personal network. It was important to be a 'maven', 'connector' and where possible, a 'persuader', to be on the committee. The board reserved the exclusive right to approve the proposed candidates.

The program committee members had daily access to the theatre to study the productions on offer, to examine the programs of other theatres, or to sign up for invitations to their premieres. The agreement was that the information on offer could not be taken home (except in photocopied form) and that the invitations to premieres were allotted on a 'first come first serve' basis.

The program committee met once a month, and more frequently when the program was being compiled. At these meetings the managing director and a staff member of the marketing department were present. The meetings were primarily devoted to discussing the productions on offer for the upcoming season. The committee examined the entire range on offer. Thus, the youth members did not just examine what was on offer for their age-group, and everyone had the opportunity to debate which productions were appropriate to the theatre's program.

From October to January programming was at the top of the theatre's agenda. There was interest, not only in what was offered by various impresarios and theatre companies, but also what was not on offer, especially in view of the diverse cultural communities. This raised

The screenshot shows the website for Theater Zuidplein. At the top, there is a navigation menu with months from SEP to JUL. Below the menu is a large blue graphic with the text 'INFORMATIE THEATERPROGRAMMA NIEUWS' and a search bar labeled 'ZOEK'. To the right of the search bar are three colored buttons: 'klik hier voor seizoen 2008 - 2009' (white), 'toneel' (yellow), and 'cabaret' (green). The main content area features three event listings, each with a small image and a 'GASTBESPELING' label:

- LITTLE MISS TALENT |**
ZO 20 SEP | JEUGD | 19.00 | GROTE ZAAL | € 12,50 | 7,50
Altijd al mee willen doen met een Miss Verkiezing of weten wat voor talent je hebt? Pak dan nu je kans!
LEES MEER | KOOP OF RESERVEER KAARTEN ONLINE
- VOORSELECTIE | CAMERETTEN**
WO 23 SEP | CABARET | 20.15 | KLEINE ZAAL | € 8,50
DO 24 SEP | CABARET | 20.15 | KLEINE ZAAL | € 8,50
Wie wordt de grote winnaar van hét Rotterdamse cabaretfestival, Cameretten? In de voorrondes ziet u enkele deelnemers die zich een weg naar de finale knokken.
LEES MEER | KOOP OF RESERVEER KAARTEN ONLINE
- MISI FESTIVAL 2009 | STG. WHATEVER**
ZO 27 SEP | FESTIVALS | 15.00 | GROTE ZAAL | € 5,-
Een twintigtal meiden tussen de 4 en 18 jaar strijden deze avond om de titel Misi 2009 van de Surinaamse Misi Klederdrachten Verkiezing.
LEES MEER | KOOP OF RESERVEER KAARTEN ONLINE

At the bottom, there is a partial listing for **PIETJE BELL (6+) | THEATER VAN SANTEN** on ZO 27 SEP | JEUGD | 14.15 | KLEINE ZAAL | € 8,50 | 6,50.

Theater Zuidplein, The Netherlands, <http://www.theaterzuidplein.nl>

the question as to whether more suitable productions were available outside Rotterdam, for example in neighbouring cities, and countries, elsewhere in Europe, or whether productions should be brought in from various countries of origin. Naturally there were the financial implications to consider.

Whenever a production was available elsewhere, or if purchasing it would pose a significant financial risk, the question was raised whether the theatre's own production facilities could create a suitable production or co-production, and in doing so, make TZ a specialist creative producer. Thus a process of mentoring and professional development was weaved into the process whereby committee members, and/or appropriate people from within communities, would be supported to develop skills in production, negotiations, marketing and communications.

The meetings were also devoted to reporting and discussing reflections of who saw what performance and where, and on gauging their reaction. It is important to re-highlight that the committee members were all volunteers. Their only reimbursement was free entry to theatre shows hosted in TZ as well as in other theatres. Should

attending a show at another theatre require paid entry, TZ would then cover the costs. In some cases, where international travel was required the company would assist with some of the costs associated.

The performance of the members of the committee was reviewed on a regular basis. TZ's directors, managing director and the committee executive drew up the 'performance requirements' in consultation with the committee. Regular attendance at the monthly meetings was a key requirement. The performance was reviewed by the board together with the chairperson of the committee.

How the program committee worked

The committee was free to make its own selection from what the market offered and to suggest productions available from abroad. Only if and when consulted would the managing director and/or marketing representative offer their perspective on a work. This served to prevent the model of the demand-centred theatre from being undermined from the very outset. Again, what was critical here was the model of selection, which was a distinct model and in some cases a challenging one for a theatre that was steeped in the tradition of Western European theatre and performance repertoire driven by an artistic director.

As soon as the committee compiled its selections along with a list of suggestions on productions from abroad, or for in-house productions and co-productions, a meeting was held to decide upon a second, definite selection. It was Ruud Breteler's task to make suitable arrangements with the impresarios and companies concerning dates and financial conditions, but he explicitly refrained from interfering with the selections made by the committee. It was in essence the public which was responsible for programming. However, being accountable to

the municipal council, the managing director retained final responsibility, both financially and artistically. The managing director was directly responsible for all in-house productions and co-productions.

The managing director also studied all that was on offer, not just for the purpose of gaining new knowledge on non-Western European productions but also to assist in answering any questions by the selection committee. This applied particularly to productions offered by non-Dutch impresarios and companies. In terms of the international market the managing director needed to be especially well informed on what was being offered or produced. Working with volunteers invariably resulted in an intensive process of interaction and support, requiring building and maintaining contact with the individual committee members outside of the meetings, as well as facilitating group dynamics.

In the end TZ's transformation into a demand-centred theatre, with the important role of program selection assigned to the committee, was a successful experiment. The overall quality of the theatre's program was comparable to any made by any European programmer formerly appointed by the theatre.

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A key issue was always the degree to which any individual committee member represented and communicated with a local ethnic community. Members that maintained an active relation to a community, in cooperation with the theatre's marketing department, proved that they were vital in generating local interest. But not all members fulfilled this role.

There are always challenges, and TZ had its fair share, particularly in maintaining a balance between quality of programming and the need to have representation. One of the most important challenges faced by the TZ at the outset, was the mono-cultural nature of the existing theatre personnel. One of the first things that Ruud Breteler did was to change the internal culture of the staff and organisation.

This was as simple as having mint tea for sale for the Moroccan audiences; allowing for diversity of food available; or not serving alcohol when a predominantly Islamic audience was present.

This entailed a change in opening and closing times and the development of the venue's catering and coffee house to reflect the demands of the new audiences. This was as simple as having mint tea for sale for the Moroccan audiences; allowing for diversity of food available; or not serving alcohol when a predominantly Islamic audience was present. There was a need to understand that new audiences participated in different ways to traditional European audiences. For TZ this could mean more flexible starting times; the use of mobiles during a performance; direct interaction with performers, and other audience during a performance and audiences leaving and entering the performance at different times.

There was also a real learning curve in relation to local and international community and cultural politics. There was a case where a Turkish performance was seen as anti-nationalist and was not welcome by the extreme Turkish right wing party, the Grey Wolves.

This group proceeded to create fear among Rotterdam's Turkish community, making TZ a political advocate for the performance and using the Turkish press to attack TZ and the managing director as anti-Turkish. This case generated significant pressure on TZ, as a government funded organisation and impacted in part on relations between the local government, TZ and the Turkish Embassy.

Key changes

- ▶ Changes to traditional TZ staffing to reflect (as much as possible) the cultural diversity of Rotterdam and/or to have significant understanding of non-traditional Western European repertoire.
- ▶ The acceptance of diverse ways of viewing new performances by new audiences.
- ▶ Provision of appropriate beverages and food relevant to the audiences attending.
- ▶ Used the programming committee as conduits to new and traditional work from non-European centres and from other European migrant centres.

Key challenges

The theatre confronted a number of key challenges in their desire to become adept at creating new and dynamic culturally diverse programming, and in turn securing new audiences:

- ▶ Neither the staff nor the new management had sufficient knowledge of the cultural backgrounds of the largest culturally diverse population groups to enable them to compile a suitable theatre and performance program to suit these new audiences' desires.
- ▶ There was an insufficient availability of theatre companies and impresarios, within the existing Rotterdam arts community, to facilitate and develop sufficiently broad programming.
- ▶ There was the big issue of exploring and examining how to draw Rotterdam's non-Dutch audiences to the theatre.

In response to these challenges Rudd Bretteler instituted a demand driven approach to programming. He committed TZ to having 30 per cent of its overall programming to non Dutch and non-Western European performances and events. The most controversial approach was to set up a programming committee made up of representatives

of the city's different ethnic communities, proportionate to their population size in the city. The programming committee selected the program for the season, in conjunction with the managing director who retained financial control.

As Rudd Breteler says, "Only if and when asked, would I offer my comments to the programming committee. This served to prevent the model of the demand-centered theatre from being undermined from the very outset."⁸⁰

TZ also became internationally renowned for its culturally diverse programs. Under its new direction the theatre hosted the International Community Theatre Festival which saw a diversity of work from Latin America, Africa, the Middle East, South-Eastern Europe, the Balkans, Turkey and North Africa. The festivals featured: performances, forums, workshops on youth theatre and Forum Theatre, key theatre and practitioners' talks.⁸¹ Importantly, in both the festivals and the annual programming, Rotterdam's culturally diverse communities, impresarios, working through TZ's programming committee, were able to link to international immigrant communities and work in other European nations as well as act as bridges to artists and groups from the original homeland.

The director of TZ, Ruud Breteler was conscious of:

- ▶ Focusing on the constant rejuvenation of the programming committee.
- ▶ Maintaining a focus on high production values representative of the requirements of TZ.
- ▶ Working to maintain political support for the program from Rotterdam's local government.



Theater Zuidplein, The Netherlands, <http://www.theaterzuidplein.nl>

- ▶ Making sure that TZ was not seen as an advocate for any particular political view or perspective which might make it the political focus of disparate and conflicting parties within any community.

Key outcomes

- ↳ Created totally demand driven content.
- ↳ 300 culturally diverse programs per annum – 30 per cent to 50 per cent of all programming was culturally diverse.
- ↳ Generated International links to new programming.
- ↳ Hosted major international community theatre festivals.
- ↳ The committee developed and assisted new impresarios from within the communities.
- ↳ Increased participation and new audiences by 70 per cent.
- ↳ Increased income and shifted TZ from deficit to profit in less than five years.

⁸⁰ Rudd Breteler Melbourne, *Leading Voices* Lecture, 2005.

⁸¹ *Internationaal Wijktheatre Festival* (International Community Theatre Festival) programs 2001 and 2003.

Lessons learned

- ↳ It was not only a matter of programming but a matter of creating a new space with new values in programming, in audience expectations, and new staff. The success of Theater Zuidplein's culturally diverse programming was also founded on having culturally diverse staff across the whole of TZ, from programming to front of house.
- ↳ The importance of seeking advice and support from experts (knowledge keepers) in the various communities, not merely so called 'community leaders'. In a sense the various committee members and their cohorts became conduits or cultural brokers. They were the mavens, connectors and salespeople for the various culturally diverse productions.
- ↳ The culturally diverse committee members became valuable cultural brokers for international exchanges. They knew far better what was popular in their country of origin and also what the current taste of the audiences.
- ↳ TZ had to rid itself of traditional Western (Dutch) notions of audience etiquette. Culturally diverse audiences saw the process of attendance as a social event. This meant for example that not all shows would start at 8pm or 7pm sharp, that the show had to wait for the audiences—and the staff, including bar staff, ushers and ticketing staff, had to be flexible in their approach to the audiences.
- ↳ Measures such as introducing 'ethnically relevant food and beverages' (for example, Moroccan mint tea or Turkish rakı) helped make the whole of TZ a space for community enhancement.
- ↳ Expectations of audience behaviour. Unlike most of the western oriented audiences, many of the new audiences would talk to performers while they were performing, or would openly participate in conversations among themselves while the performance was in progress. Behavior that may have been disconcerting to a western audience had to be accepted as cultural expression.

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