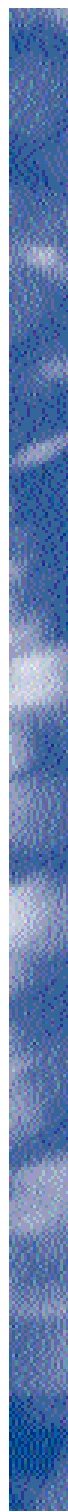




BEAT A DIFFERENT DRUM

A HANDBOOK FOR MARKETING CULTURAL DIVERSITY IN THE ARTS



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CONTENTS

DIRECTOR-GENERAL'S FOREWORD	iv
USING THIS HANDBOOK	
Who can use this Handbook and how do I find the answers?	v
Step Chart.....	vi
INTRODUCTION	
An overview of the Marketing Cultural Diversity Project.....	1
Project History	2
UNDERSTANDING MARKETING CULTURAL DIVERSITY	
What is 'Marketing Cultural Diversity'?	3
Principles: The Loyalty Ladder	3
Some facts about 'Cultural Diversity'	4
Findings: Market Research Strategy Findings	5
What are 'Marketing' and 'Audience Development'?	6
Principles: The Marketing Mix	6
SEVEN STEPS TO MARKETING CULTURAL DIVERSITY	
A dedicated approach to Marketing Cultural Diversity	7
STEP 1: Understanding the Role of Marketing Cultural Diversity	
Making inclusiveness your business	8
Case Study: Franz Ehmann - visual artist	9
STEP 2: Understanding Your Marketplace	
Taking stock of your audience	10
Profiling your audience	10
Case Study: Cultural Diversity Market Research Strategy	12
STEP 3: Creating a Targeted Marketing Cultural Diversity Plan	
Identifying your niche	13
Case Study: Queensland Museum and Chinese Community Pilot Project.....	14
STEP 4: Developing Relationships and Widening Your Network	
Mastering the art of developing relationships	15
Widening your networks through collaborations	15
Case Study: Marketing Cultural Diversity Networks Pilot Project	16
STEP 5: Promoting Your Organisation, Program or Product	
Communicating your story.....	18
Working the media	19
Case Study: Cultural Diversity Media Strategy	20
STEP 6: Evaluating the Effectiveness of Your Strategies	
Analysing the benefits of Marketing Cultural Diversity	21
STEP 7: Building Long-term Sustainability	
Planning your way forward	23
Case Study: Anna Yen - performing artist	24
READING LIST	25

DIRECTOR-GENERAL'S FOREWORD

The population of Australia, mirrored in each of the States and Territories, has expanded significantly over recent decades. This has diversified our society in many beneficial ways, one of the most important being the way the arts and cultural sector has been enriched in our country.

When Arts Queensland first embarked on its Marketing Cultural Diversity Research Study three years ago, in partnership with the Australia Council and Department of State Development, we did not expect that it would lead to such an interesting and lasting project. What we did know was that cultural diversity is an important and vital aspect of our society, but this project has shown us that, as individual artists, artworkers and organisational managers, embracing cultural diversity and integrating it into our everyday lives and work are meaningful challenges.

Audiences, organisations and artists from culturally diverse communities have much to offer. The Marketing Cultural Diversity Research Study revealed that there are abundant creative resources in these communities and basically untapped markets, which could and should be integrated into our whole arts and cultural infrastructure. Through the piloting of some very innovative strategies and collaborative projects, we have discovered that these efforts can offer winning results and help us broaden our horizons. Marketing Cultural Diversity is not only about getting new customers, it's about increasing the overall scope and reach of your business and nurturing the diversity of our society.

Making inclusiveness part of our collective, individual and organisational existence is the first step towards understanding our culturally diverse community. Its complexity and the lack of available easy entry points can make access seem impossible. This represents a challenge for arts organisations and artists who are already operating in a very competitive environment. At the same time, culturally diverse communities may not be as familiar with the arts industry, yet show genuine interest in engagement with it, which represents an excellent audience development opportunity.

This Handbook is about accepting that challenge and applying the principles of Marketing Cultural Diversity. It is a step-by-step approach and should give you a good grounding in general marketing and audience development concepts - the keys to successful arts management - as well as some insight into strategies that have already been implemented by others. If you follow it, you may find yourself opening up to a whole new market and developing relationships you never knew you could.

Visit us on our website at: www.arts.qld.gov.au, for more news and views about what the Queensland Government is doing for the arts and cultural life of all Queenslanders. Contact us with your thoughts about this Handbook as well, and any stories you might have about your own Marketing Cultural Diversity efforts.

Go ahead - beat a different drum!

Marg O'Donnell,
Director-General



USING THIS HANDBOOK

Who can use this Handbook and how do I find the answers?

Marketing Cultural Diversity is a worthwhile endeavour relevant to anyone who is ready to be an inclusive marketeer, or who has a particular need or desire to open up a new market. If you have an interest in and commitment to developing culturally diverse markets or are a culturally diverse organisation or artist wanting to expand your market, this Handbook can be your guide. It is designed to help you gain a wider clientele and increase the participation rate of your community. The flow-on effects are increased interest, participation, sales and ultimately trust and loyalty from a whole new market. You may represent an arts production or services company, an artists' cooperative, an ethnic service organisation, a local council or regional development agency, or a state or local planning network. You may be an organisation, individual or a group.

The Handbook is organised into four basic sections:

- Overview of the Marketing Cultural Diversity Project
- Explanation of the concepts behind Marketing Cultural Diversity
- Step-by-step guide to Marketing Cultural Diversity
- A Cultural Diversity Reading List

This Handbook presents a step-by-step approach to give you a good grounding in general marketing and audience development concepts. Included are

specific Marketing Cultural Diversity strategies, case studies of strategies piloted by Arts Queensland in collaboration with several arts organisations and profiles of successfully self-marketing artists.

Reading the Handbook before embarking on a marketing project will help you understand the importance of making cultural diversity part of any marketing effort you undertake. Marketing Cultural Diversity is not only about getting new customers, it's about opening a new chapter in your organisation's or artwork's developmental history. It's like learning a new dance - whether you are a visual artist, gallery, museum, theatre company, actor, craftsperson, writer, publisher, local council, service organisation or education specialist. Teaching yourself exciting new moves and mastering a few simple steps can lead to a whole new way of life and way of doing business.

Marketing Cultural Diversity is a worthwhile endeavour relevant to anyone who is ready to be an inclusive marketeer

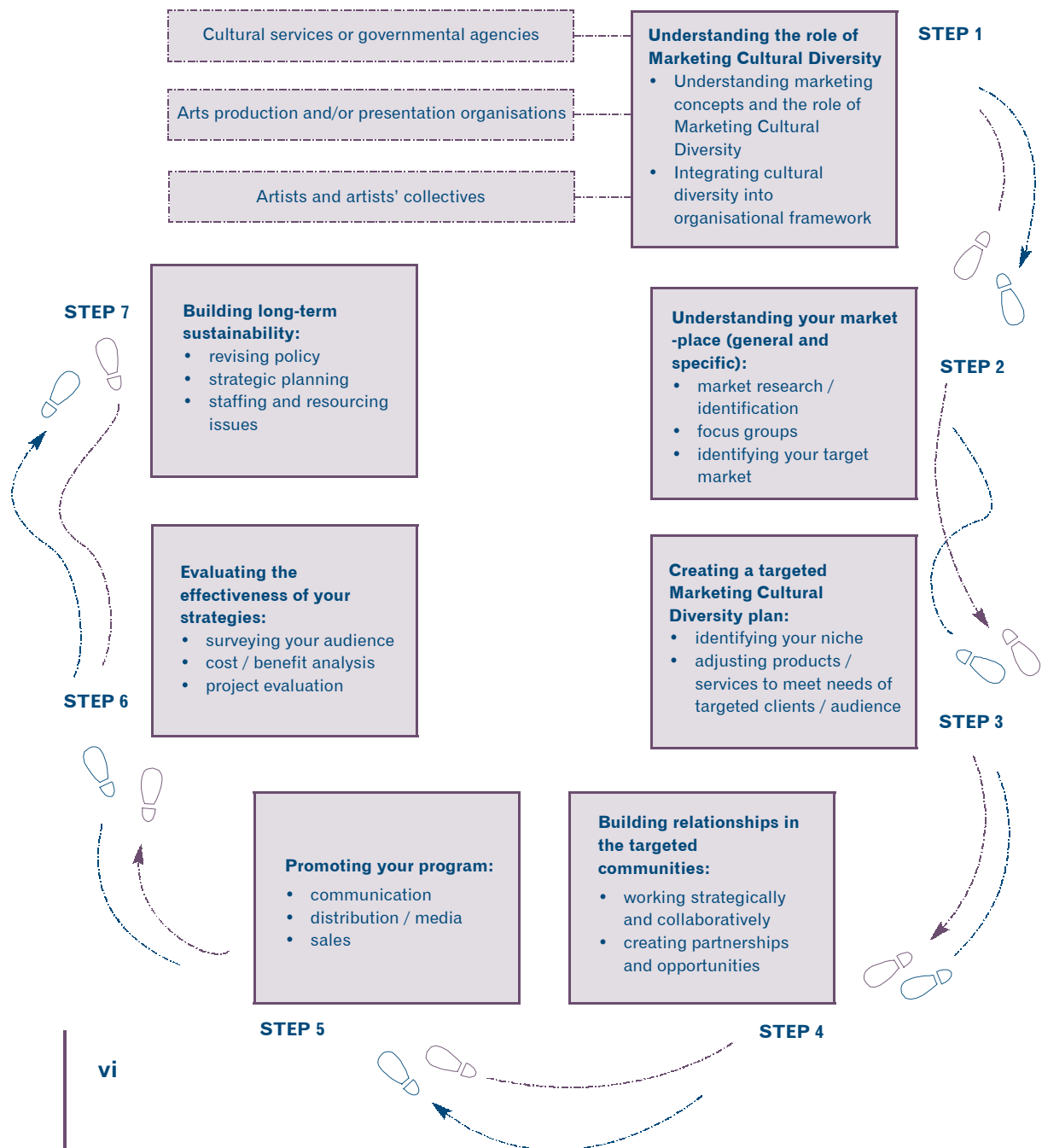
To use this Handbook, begin by reviewing the Marketing Cultural Diversity Step Chart on the following page. Identify where you currently stand in the 'dance' of knowledge and experience. For example, if you need to develop an internal policy about cultural diversity, start at Step 1. If you are ready to embark on market research, go to Step 2 and so on. The underlying principle is that Marketing Cultural Diversity is a long-term strategy that requires integration of cultural diversity and marketing concepts at every stage of artistic and organisational

management. Make the effort to plan the strategy well, adequately resource the implementation and take the time to evaluate it. Like learning a new dance, once you have mastered the steps, you will be able to move through it with ease and

grace - or with rhythm and spice! With Marketing Cultural Diversity, once you have established a sustainable marketing system very little additional effort or expense is required over time.

It's that simple.

STEP CHART



INTRODUCTION

An overview of the Marketing Cultural Diversity Project

In 1995 the Queensland Government released a statement on Cultural Diversity and the Arts, outlining the principles under which Arts Queensland would implement strategies relevant to culturally and linguistically diverse artists and communities. The strategies focused on access and equity issues and sought to address the information gap faced by artists from culturally diverse backgrounds. But the issue of the needs of culturally diverse audiences and how to market culturally diverse arts remained unaddressed until Arts Queensland initiated the Marketing Cultural Diversity Project in 1997.

With joint funding from Arts Queensland, the Australia Council and the Department of Tourism, Small Business and Industry (now State Development), the Marketing Cultural Diversity Research Study was undertaken jointly by the National Centre for Tourism and Young & Associates, and completed in June 1998. The purpose of the study was to inform the arts industry and stakeholders about the current status of:

- 1) Artists from culturally diverse backgrounds; and
- 2) Ethnic audiences in South East Queensland with regard to participation rates, marketing and other issues.

The following pilot projects were identified from the research study and implemented with further funding from Arts Queensland and the Australia Council:

- 1) Establishment of culturally diverse marketing networks convened to identify strategies addressing the cultural diversity marketing needs of arts production or arts service organisations; and
- 2) Invitation of a project to increase participation rates at the Queensland Museum by developing and building relationships with the Chinese community.

These pilot projects - and the subsequent strategies that were developed from them - were conducted throughout 1998 to 2000, and are continuing. This Marketing Cultural Diversity Handbook represents the final stage of the Marketing Cultural Diversity Project and serves as a documentation of the overall project, as well as a guidebook to help other agencies implement Marketing Cultural Diversity principles and pilot their own project

Two pilot projects - and the subsequent strategies that were developed from them - were conducted throughout 1998 to 2000, and are continuing.

PROJECT HISTORY

What is 'Marketing Cultural Diversity'?

1995

Statement on Cultural Diversity and the Arts

1996

Cultural Diversity information strategies

1997

Marketing Cultural Diversity Project

1998

Marketing Cultural Diversity Research Study

1999 / 2000

Pilot Projects

**Queensland Museum
and Chinese Community**

Pilot Project

- Chinese Community Reference Group
- East Meets West Program
- Spiritual Treasures of China Exhibition

**Marketing Cultural
Diversity Networks**

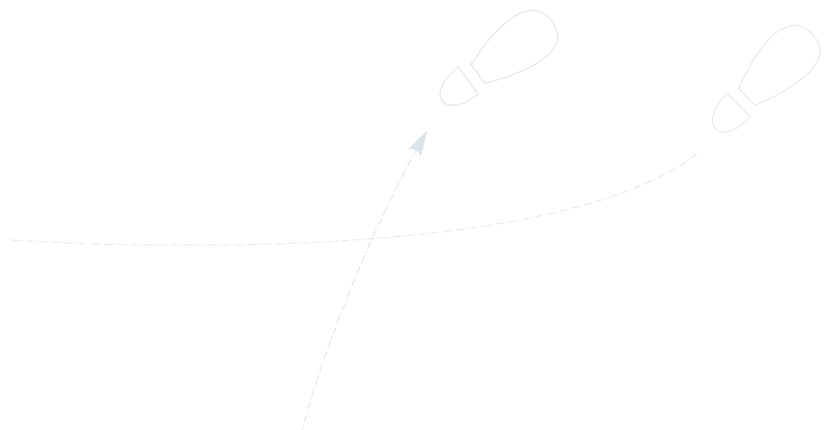
Pilot Project

- Networking Groups
- Cultural Diversity Speaker as Part of Arts Marketing Breakfast Series
- Workshop on Marketing Cultural Diversity
- Market Research, Media and Publication Strategies

2001

Marketing Cultural Diversity Handbook

Ongoing Marketing Cultural Diversity Strategies



UNDERSTANDING MARKETING CULTURAL DIVERSITY



The focus of a Marketing Cultural Diversity project should be on audience development - that is building relationships and customers from culturally diverse backgrounds and/or developing audiences for culturally diverse arts. Design your projects to:

- 1) establish a framework for ongoing dialogue and collaboration between you, your network, culturally diverse organisations, communities and artists;
- 2) address product development and its relevance to the targeted market; and
- 3) develop effective marketing and audience development strategies.

The most important step towards genuinely engaging in Marketing Cultural Diversity is developing sound relationships between 'mainstream' and culturally diverse organisations, artists and communities. Like sponsorship development or 'relationship marketing', Marketing Cultural Diversity objectives involve bringing prospective clients 'up the ladder' to becoming purchasers, subscribers and ultimately advocates. The divergence may be in the different communication channels required to engage prospective clients and the cultural sensitivity required. Otherwise, the process is the same.

PRINCIPLES

Loyalty Ladder¹

Advocate



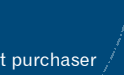
Member or donor



Subscriber



Repeat customer



Customer

eg. Single ticket purchaser
or one-off visitor



Prospect



Marketing Cultural Diversity Objectives

- Long-term affiliation & motivation
- Cross-cultural interdependence
- Mutual fulfillment of social & cultural needs
- Satisfaction with cross-cultural interaction
- Meet social & cultural needs
- Loyalty & trust through shared risk
- Commitment & personal development
- Cross-cultural interaction
- Mutual education, knowledge & shared values
- Customer service & incentives
- Cultural & social exchange
- Participation & personal experience
- Financial exchange
- Stimulate cross-cultural awareness
- Meet promises & expectations
- Give entertainment & enjoyment
- Provide service (with sensitivity)
- Financial transaction
- Invite/Sell
- Give culturally sensitive information
- Raise awareness & interest
- Show inclusiveness

¹ Adapted from The Loyalty Ladder by J. Radbourne (1999).



Some facts about 'Cultural Diversity'

Terms like 'cultural diversity' and 'multicultural' are still in flux and agencies are continually grappling with the 'right' or appropriate language to express the differences between people that make a community or society diverse without dividing them. The question of a person's cultural diverseness can be a sensitive question to pose and, in a market survey, it need not be too complex or personalised. Some possibilities are:

Do you identify with any particular ethnic community?

What is your ancestry?

What is the main language other than English spoken at home?

What is your cultural/ethnic background?

Understanding the make-up of any community is a complex task. Ethnic communities tend to be structured in terms of age, religion, politics, business and place of birth differences within communities. Inherent class structures and political and immigration patterns can contribute to the fractured nature of many communities. Effective communication and information distribution may seem problematic, but with dedication and respect, these barriers can be broken down to great effect. Many ethnic community groups are involved in cultural exchange or touring programs from their native countries, but may be unsure of how to seek support or link with the wider community or infrastructure to stage and promote these events. They may raise

funds in their native countries and within their own business communities to support these activities.

The wisest approach is to develop a long-term relationship with one or more specific communities that you feel have some potential or real affinity to you, your network of artists or your organisation. For example, if your locality has a dominant ethnic population, it may be important for you to engage with them. If you have found that a particular community has an interest in your artform, then seek them out.

Treat the relationship with respect, seek mutual benefit and be prepared for two-way education. In general, there is a lack of knowledge on both sides. If you are a mainstream arts organisation wanting to attract a culturally diverse community, you may not be familiar with the make-up of that community. If you are an organisation or member of a culturally diverse community, you may not be aware of the structure of the arts industry or the interests of the wider community. Regard these gaps in knowledge or experience as opportunities to develop mutually beneficial development strategies on both sides and as opportunities to practise your steps toward inclusiveness.

The wisest approach is to develop a long-term relationship with one or more specific communities that you feel have some potential or real affinity to you, your network of artists or your organisation.

FINDINGS

Market Research Strategy Findings

One of the strategies identified through the Marketing Cultural Diversity Networks Pilot Project involved market research, utilising graduate students from Queensland University of Technology (QUT). The Market Research Strategy was conducted over a 10-week period between June and August 1999. The project report, released in November 1999, revealed important audience information for arts organisations, including the following:

- **Culturally diverse audiences WILL attend performances from cultures other than their own**

Most arts organisations hold the belief that to attract a culturally diverse audience you must present a culturally diverse program specific to a culturally diverse community. Research in this project convincingly rejects this notion. 96.2% of an audience at a culturally diverse venue (Brisbane Ethnic Music and Arts Centre) stated they would attend a performance showcasing a different culture from their own, or a work which deals with issues of cultural diversity. In the key findings from focus groups conducted for a mainstream venue in Brisbane (La Boite Theatre), culturally diverse respondents stated that they welcomed the opportunity to view

performances they would not be exposed to in their own countries. Some were quoted as saying, 'You do not wish to be engulfed in your own culture all the time!'

This finding reveals that it is important and valid to engage in cross-cultural promotion. Programming does not have to be specific to a culturally diverse community to attract a culturally diverse audience. A culturally diverse audience is interested in universal themes that are common to many communities and is also interested in being exposed to the difference and challenges of other cultures.

- **Most culturally diverse arts audiences are university-educated and live within 5 km of a particular venue**

This market research reinforces a trend that has been recognised in the arts for some time. Most arts audiences tend to be university- educated. This finding, used in conjunction with other demographic and audience profiles, should assist organisations to match the demographics of their target audience with media outlets and sponsors. The market research also found that for organisations that conducted their activities in a permanent venue most of the audience lived locally within 5 km of the venue.

What are 'Marketing' and 'Audience Development'?

Marketing is defined generally as the relationship between a business or individual and the marketplace. The marketplace can be defined as any current or potential customer or client - that is ticket or product purchasers, wholesale buyers, audience/participants (free and paid), or sponsors (private and public). The key to developing effective marketing strategies is to seek or create an environment in which business can be conducted or a transaction occurs.

Audience development involves creating strategies to target an identified audience

or market for a product, whether it be for a performance, workshop, exhibition, craft show, masterclass, school program, reading, conference or any other service or forum. Audience development strategies involve creating a longer-term relationship or link between a specific targeted audience and the product.

Marketing and audience development are very similar and both involve the understanding of your market or audience, their attendance and/or buying patterns and frequency, their profile and the reasons they attend or buy. Both require research to allow assessment and development of appropriate strategies.

PRINCIPLES

The Marketing Mix

The 'Marketing Mix' consists of the four Ps ('place', 'product', 'price', 'promotion') with the additional factor of 'service'. Use them as a checklist when developing marketing strategies to achieve set goals and try to address as many of the following areas as possible:

Place/Venue

- Accessibility
- Venue awareness
- Barriers to attendance (for example, distance)
- Outreach programs and public places

Price

- Price matching
- Discounts (for example, early bird, group, family, subscriptions, student rush)
- Value

Service

- Customer service
- Information service
- Catering for special needs (for example, language)

Product

- Product development
- Programming
- Special events
- Features
- Product packaging (for example, dinner and show, shop vouchers)

Promotion/Communication

- Awareness
- Information
- Education
- Public relations
- Cultural protocol
- Sales promotions
- Advertising

SEVEN STEPS TO MARKETING CULTURAL DIVERSITY

A dedicated approach to Marketing Cultural Diversity

Marketing Cultural Diversity requires a dedicated approach and a long-term outlook. The principles behind it are to work systematically, as you would for any marketing plan, through a Marketing Cultural Diversity Plan which takes you through market research, planning, relationship building, promotions, evaluation and long-term planning. Working to a plan allows you to track efforts and ensure a strong foundation for your efforts.

STEP 1: Understanding the Role of Marketing Cultural Diversity

STEP 2: Understanding Your Marketplace

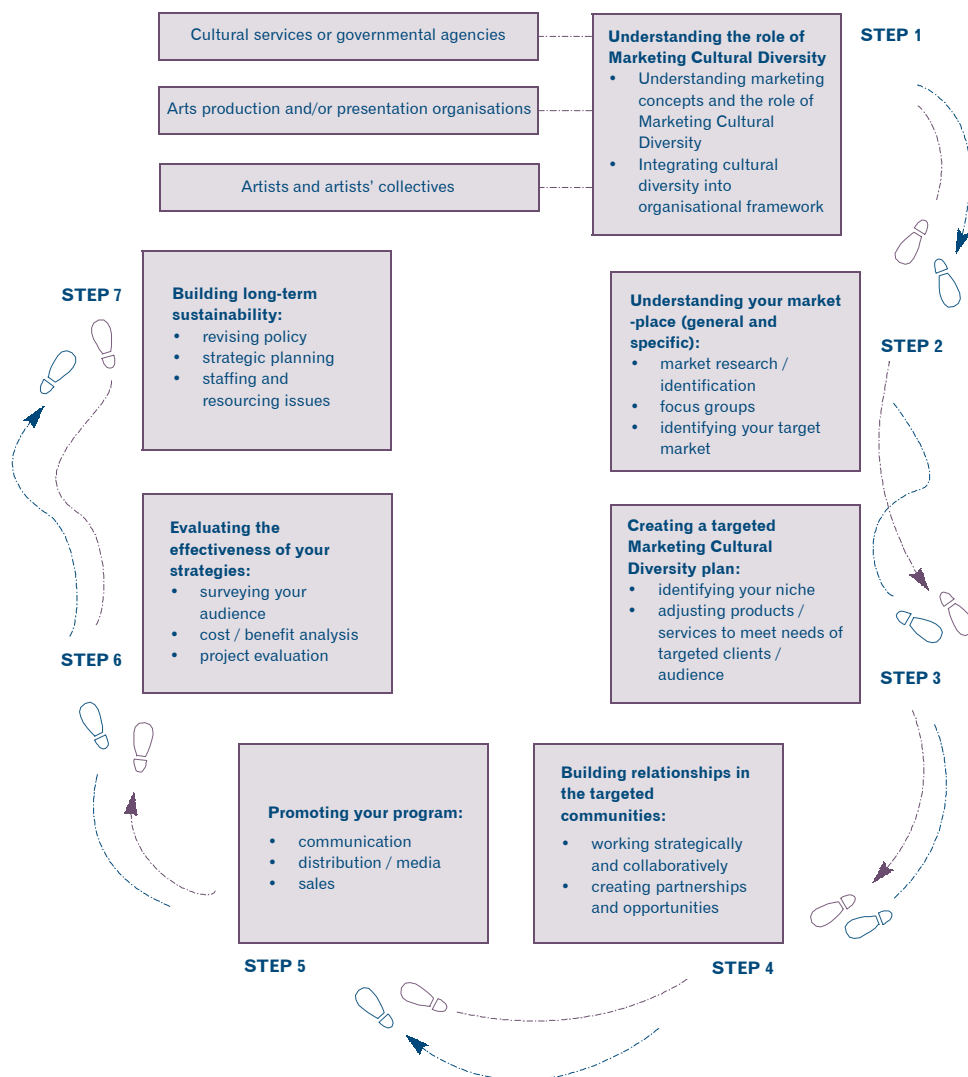
STEP 3: Creating a Targeted Marketing Cultural Diversity Plan

STEP 4: Developing Relationships and Widening Your Network

STEP 5: Promoting Your Program

STEP 6: Evaluating the Effectiveness of Your Strategies

STEP 7: Building Long-term Sustainability



STEP 1: Understanding the Role of Marketing Cultural Diversity

Making inclusiveness your business

Marketing Cultural Diversity represents an excellent opportunity to expand the scope and reach of your creative business. By being inclusive in your marketing, you may gain a whole new audience or customer base, develop new relationships and advocates for your art or organisation and at the same time broaden your opportunities for creative growth. Most people believe that by not actively being exclusive in their approach, they are being inclusive. Professional marketing practice knows this is not the case. Actively engaging in inclusive marketing practices means adopting appropriate marketing strategies for specific target groups, including culturally diverse audiences. In most cases this does not mean making any change to your core program or budget.

You must, however, understand your audience and potential audience and then assess the most effective means of communication and marketing to them. Market research will enable you to better understand your audience and/or segments of your audience and will reveal to you some marketing strategies that can more effectively target these markets. To actively engage in inclusive marketing practices, implement appropriate marketing strategies to ensure your potential, culturally diverse audiences are genuinely targeted. Some of the following strategies can help you do that without requiring any additional resources to your marketing budget.

STRATEGIES

- Include mainstream and culturally diverse media outlets in your publicity campaigns and send culturally diverse organisations (and vice versa) your event information for inclusion in their community newsletters.
- Utilise the Queensland Multicultural Resource Directory.²
- Target other organisations with a possible interest in your cultural and arts activity for special promotions such as group bookings, discounts and festivals, and build relationships with community leaders through invitations to events.
- Find and foster advocates within culturally diverse communities who match the audience profile of your organisation.
- Utilise marketing and promotional messages that are universal yet relevant to diverse cultures. Be culturally sensitive when promoting activities and include appropriate disclaimers.

² Queensland Multicultural Resource Directory, Multicultural Affairs Queensland, Dept. of the Premier and Cabinet (annual publication).

Actively engaging in inclusive marketing practices means adopting appropriate marketing strategies for specific target groups, including culturally diverse audiences.

CASE STUDY

Artists can very successfully self-market themselves and - as documented here - show us that marketing can take many creative forms. Increasing your opportunity to promote your art and building an overall market are key - whether you are an organisation or individual artist.

Franz Ehmann - visual artist

Franz Ehmann was born in Graz, Austria, and migrated to Australia nearly two decades ago from Switzerland. Franz was trained from his early youth in the visual arts, mainly oil painting, drawing and other traditional art forms, by his father, an established artist. By 13, he was exhibiting his work in local galleries; at 19 he became a professional chef. In his contemporary-based artwork, he uses milk, honey and other foods as symbolic means of expression. In 1996, fuelled by the lack of opportunities to get his work exhibited in Australia, Franz set up his own gallery - first the White Box Gallery, then the Soap Box Gallery - in Fortitude Valley, Brisbane. Recently he has also begun to show his work through Greenaway Art Gallery in Adelaide.

Marketing Strategies: Soap Box Gallery exhibits Franz's work, as well as work from other independent and

culturally diverse artists from all over Queensland. The gallery has a website and markets with direct mail postcards to more than 600 people on a mailing list. It has listings in Art Almanac and full-page advertisements in arts magazines like Art & Text, and Eyeline, as well as presenting an ongoing shop-front exhibition program. Soap Box Gallery has gained a very dedicated following - mostly art students from Queensland University of Technology and Queensland College of Art (where Franz occasionally teaches) and regular patrons of the Institute of Modern Art (IMA). Brisbane high school students have also been sent to the gallery to conduct research on installation art. Franz has gained grants from the Australia Council, Arts Queensland, Pat Corrigan/NAVA artist grants and several others. He has also auspiced other artists' grant applications through his gallery.

STEP 2: Understanding Your Marketplace

Taking stock of your audience

To understand your clients, engage in regular and consistent surveying. This research will provide invaluable information to develop and monitor the success of marketing strategies and assist in refining them over time. It will assist you in survey design and analysis, which can be used as models and proformas in the future. Also use any relevant existing research sources available. If your audience is already fairly diverse, there is great potential to increase this segment of your clientele further through targeted strategies. If the percentage is fairly low, the challenge may be greater, and may require more dedicated efforts like conducting focus groups with ethnic community members or even adapting the product itself.

Some things to keep in mind are that your potential clients will not differ significantly from your usual clients, except they may require different channels through which to communicate, may have different points of reference and may have a knowledge base different from the one you use. Remember that mutual education is part of the process of audience development and a long-term approach is preferable to a short-term one. Use your audience surveys to develop new marketing strategies, but do not forget to evaluate the outcome of that strategy too. For example, if a discounted price is introduced for a specific community for a particular event, then measure the number or increase of members from that community in attendance at that event and over time. Include a performance indicator in your marketing plan.

STRATEGIES

- Monitor the demographic changes, or product or price preference changes, through your regular surveying (annually or every second year).
- Use the same survey form to identify other trends such as where customers heard about the event, whether special services (for example, language translation services) are actually used.
- Check to see if your target audiences are linked to the product or venue or particular promotion. If so, ask yourself how to turn them into a consistent growing audience.
- Collaborate with other like organisations to broaden the reach and capacity of your market research and help with costs.
- Utilise the skills and availability of university students in conducting market research.

Profiling your audience

Research enables you to better understand the profile of your current audience and thus efficiently market to them. Audience profiles will help you in developing strategies that can lead to some significant increases in revenue if you can successfully encourage new customers to come to your events and then build their trust through relationship-building activities. Over time, they may increase their frequency of attendance or purchase of your product and become loyal supporters and advocates. A comprehensive profile can also assist you

in identifying new target markets and potential clients for existing products and services. It is important to remember that potential audiences will not be much different in profile to current audiences.

Culturally diverse clients are a potential audience for most of us. However, to be defined as a potential market, a culturally diverse customer must still meet many of the characteristics of your current audience. For example, if your current audiences are people between 18-35 and university-educated, your culturally diverse target market should also fit this profile. Refine and develop appropriate marketing strategies and means of communication to attract these people.

Use simple questionnaires to collect information. The following can be used as a guide:

- **demographics** (age group, education level, household type, employment type/income range, distance from place of residence to venue, cultural/religious affiliation)
- **attendance patterns** (frequency, mode of attendance-alone, with one person, with group, mode of transport)
- **barriers/attraction of attendance or purchase** (because of artform, type of performance/product, price, where/how purchase ticket/product, which promotional tool, 'star' attraction, product quality association, parking)
- **psychographics** (lifestyle and behavior factors such as which cafés, books, travel preferred and other art or cultural interests)

STRATEGIES

- Analyse and summarise data to establish general profile of audience and use this to match with prospective patrons.
- Promote in lifestyle sources, develop group bookings by mode of attendance or in culturally diverse communities, newspapers, clubs and societies.
- Consider price and preferences in programming, budgeting, timing of events and subscription packages to attract new audiences, including culturally diverse customers.

CASE STUDY

Cultural Diversity Market Research Strategy

Market research can be carried out as a cost-effective collective market intelligence gathering exercise. The Marketing Cultural Diversity project facilitator worked closely with teaching personnel from Queensland University of Technology (QUT) to oversee post-graduate Arts Marketing students from QUT carry out market research for selected Queensland arts organisations. The following outcomes for participating organisations were identified at the outset of the project:

- Awareness of methods and uses of data collection in market research and the relevance of a culturally diverse audience to the organisation.
- Understanding of audiences and audience segments, the role of market research, methods for formulating a marketing plan, processes for developing marketing strategies, value of marketing to management and impact of marketing research and planning on programming and services.
- Conduct of market research of existing and potential audiences and development of marketing plans with strategies and actions to increase audiences and cultural diversity, leading to increased revenue and employment for the organisations.

Twenty-five organisations involved in the Marketing Cultural Diversity Network were invited to make submissions and four organisations eventually participated in the project in 1999. Seven postgraduate students in the QUT Marketing course,

Marketing Arts and Culture, conducted the research as field placements and assessment for the course. The students were linked with a client organisation and acted as consultants under supervision of the teaching personnel, responding to the client's particular marketing needs. The students received lectures and workshops on cultural diversity in the Australian arts environment and arts marketing as it relates to cultural diversity. They worked in pairs, with an art form that was familiar to them and with a client that represented a contribution to their professional development.

Over the course of ten weeks, the students conducted market research and developed marketing strategies and a marketing plan for the client or for a program/product of the organisation. The plans were based on the research data and analysis, and included performance indicators and a budget for the recommended strategies. The information gathered and plans developed were shared by all members of the Marketing Cultural Diversity Network and contributed to their overall understanding of Marketing Cultural Diversity.

In summary the market research found that: a) culturally diverse audiences will attend performances from cultures other than their own; b) they require organisations to demonstrate inclusivity and sensitivity in developing marketing strategies; c) relationships can be built and maintained, particularly to culturally diverse audiences that are university-educated and live within 5 kilometres of the regular venue of the arts organisation; and d) organisational positioning, planning and management add strength to marketing activity.

STEP 3: Creating a Targeted Marketing Cultural Diversity Plan

Identifying your niche

Whether you are an individual artist or you represent an organisation or agency, identify your market niche and clarify your role within it internally and externally. Do not create a broad and generic charter that is very difficult to achieve. With limited resources in a highly competitive arena, focus is important. Research, environmental analysis and audience profiling will greatly assist you in identifying your market niche. And once you have clearly found that niche you will be able to position yourself to achieve success.

If you have identified a community that has great affinity or potential for you or your organisation, you can hone that niche and develop products or strategies which take you to a market that fits the area of focus. For example, if your specialty is Australian social history, you can enhance that niche by developing culturally diverse social history programs, exhibitions or products that appeal to specific communities and is not outside your focus.

To successfully engage in niche marketing, identify your competitive advantage and clarify your roles within the broader environment. For example, if providing youth with creative work opportunities is your point of difference, focus on how you can create work opportunities for culturally diverse youth. Do this while fulfilling your artistic and business charters, as well as the many expectations of your supporters and/or stakeholders.

STRATEGIES

- Identify and promote yourself with a consistent message through the adoption of an appropriate corporate identity and/or image.
- Match your identity or image with your, or your audience's profile, and promote your competitive advantage in your promotional literature.
- Look at your audience's common lifestyle and product preferences to further develop or open new niche markets. For example, engage in joint, cross-artform product/service promotions, developing culturally relevant and/or cross-cultural programs.

Research, environmental analysis and audience profiling will greatly assist you in identifying your market niche. And once you have clearly found that niche you will be able to position yourself to achieve success.

CASE STUDY

Queensland Museum and Chinese Community Pilot Project

One of the first pilot projects for the Marketing Cultural Diversity Project was developed out of the research study conducted in 1997. The Chinese community was chosen as a focus for the pilot project as they are the largest ethnic group in South East Queensland and have a high level of community involvement. The Queensland Museum had already embarked upon a few strategies to develop this audience, such as hiring two officers who spoke Cantonese and Mandarin, so a marketing framework was developed to establish and build a long-term relationship between these two parties. The strategies outlined in the framework identified short and long-term actions to fostering mutually beneficial working relationships. To date, the project has hosted the following events and programs:

- Launch - the project was officially launched by the Minister for The Arts during the opening of the 1998 Brisbane Festival. Chinese community leaders were invited to a full evening program: an official welcome at the Queensland Museum, a joint performance by Expressions Dance Company and City Contemporary Dance Company of Hong Kong at the Conservatorium Theatre, a post-performance reception at Rydges Hotel South Bank, and the Opening Night Party of the Energex Brisbane Festival at the Queensland Performing Arts Centre (QPAC).
- Chinese Community Reference Group - a reference group was formed including high-profile members from all factions of the Chinese community and Museum staff, including the Curator Cross-Cultural Studies. This group acts as an advisory panel and provides a networking role within the communities and encourages members

to visit and participate in Museum activities.

- East Meets West - a quarterly program was initiated, which invites high-profile Chinese masters to conduct workshops and demonstrations in activities such as tai chi, calligraphy, Chinese art, bonsai, origami (originally a Chinese tradition).
- Spiritual Treasures from China - an exhibition of arts and crafts from Beijing and Shanghai was negotiated with the People's Republic of China and opened in the Queensland Museum on 10 August, 2000. Official guests contributing to the launching ceremony included the Governor of Queensland, the Cultural Attaché to the Chinese Ambassador in Australia, the Minister for The Arts, a delegation of 35 official guests from China and members of the Board of the Queensland Museum.
- Guest speaking invitation - ICOM MPR - Japan - the Assistant Director of the Queensland Museum was invited to speak at an International Council of Museums Conference in Japan on the development and implementation of the Pilot Project.
- Prominent Person's Invitation to visit China - the Australian Chinese Friendship Society has issued an invitation for a member of the Museum to be part of this visit.

Under planning and discussion are the following projects:

- Bequest of Chinese shop - select members of the Chinese community will be invited to view the recent bequest received by the Museum of an old Chinese-operated shop in Queensland, and to attend various catalogues and conservation works-in-progress for this unique collection.
- Taoist Temple Conservation - the Museum is exploring the possibility of providing volunteer training for members of the Taoist Temple in Brisbane to undergo basic conservation training in order to maintain the Temple's incredible antiques.

STEP 4: Developing Relationships and Widening Your Network

Mastering the art of developing relationships

Marketing should be based on relationship building for long-term audience development, whether it is done directly with audiences (new or potential) or through third parties such as the media. Focus on maintaining participants for a long period of time rather than for one-off activities and find the right mechanisms for them to engage with you throughout the year so a relationship is developed over time.

Some examples include: creating a 'reference group', 'advisory panel' or 'task force' to develop strategic projects; inviting community leaders to special events throughout the year; or providing volunteer training for specific arts-related skills. Subscriptions, membership and even sponsorships and donations can also be goals in relationship building. Be conscientious in retaining customers and developing a relationship with as many of them as possible. This is particularly the case if you are interested in culturally diverse audiences.

Break out of your reliance on generic mail-outs and do not just stick with those you already know. While it may be cost-effective and appropriate in some instances, it can be counterproductive in other cases. Face-to-face and telephone contact proves to be very effective for publicity and especially so for gaining new and/or culturally diverse audiences. A valued audience member can be called at least twice for the cost of a postage stamp. Treat all relationships with sensitivity and respect.

STRATEGIES

- Appoint someone (volunteer, artist, publicity or marketing manager) to spend four hours per month telephoning members or subscribers to talk about your organisation and test levels of satisfaction. If you or other staff have second language skills, use them.
- Encourage patrons to become more involved in your future. Seek patrons' input to strategic planning or annual meetings and give frequent attenders or buyers rewards (program, samples, drinks, volunteer activities) and invite them to special briefings or 'meet the artist' events.
- Get to know subscribers, members and repeat customers. Use the database, talk to patrons at events and find out their needs and values. Most importantly, convert them into advocates for you.

Widening your networks through collaborations

If your concern about Marketing Cultural Diversity is that you lack resources to allocate to marketing in general, then you are like most of us. Sharing of marketing resources is not only an answer to this problem, but is a healthy way to expand your capabilities across many sectors of your work. To do this, form a network or collaboration with like individuals or organisations. Develop a framework within which you can jointly engage members of the community and create strategies to meet and develop these clients into supporters.

If you are the facilitator of such a network, it is your role to lay down the basic groundwork for marketing and its relationship to the arts and cultural diversity, particularly if not all participants are at the same level of understanding and practice. You must then guide them through a process of: a) finding a common goal; b) identifying common and relevant issues; and c) addressing these issues through the development of collaborative marketing strategies.

This framework will allow participants to develop successful cooperative marketing strategies of mutual benefit. The next step is to genuinely engage in partnerships with culturally diverse organisations, communities, media and artists to help the network achieve and sustain the broadest cultural diversity outreach efforts. Do this as a collective and jointly package events or campaigns, or individually approach community members with specific projects, but jointly promote them to achieve cost savings.

STRATEGIES

- Develop strategic alliances and partnerships with other like organisations or individuals and identify ways to share resources, information and projects wherever appropriate.
- Work strategically with ethnic communities to develop long-term relationships and develop a good profile within the communities in general or within the targeted communities identified in your research.
- Seek ways to include cultural diversity in your programming and strategically involve culturally diverse artists and/or the community.

CASE STUDY

Marketing Cultural Diversity Networks Pilot Project

The second pilot project identified through the Marketing Cultural Diversity research study was begun in 1998. Arts Queensland engaged the services of Australian Arts Enterprise to call together and coordinate four network groups. The facilitator's role was to help each group find a common goal, identify relevant issues and develop strategies to address the issues. The networks included:

- **Network One - Production Companies and Arts Services Organisations**

The goal of this group was to create strategies for developing audiences by building long-term relationships with culturally diverse communities.

- **Network Two - Culturally Diverse Arts Organisations**

The goal was to create strategies for developing audiences by building long-term relationships with mainstream arts organisations and the broader community.

- **Network Three - Artists and Artists' collectives**

Common issues were identified rather than goals, including the need to improve publicity skills and resources, lack of coverage in mainstream and ethnic media, lack of awareness of funding resources and guidelines, division within ethnic communities and therefore small support base and the need to develop wider audiences beyond specific communities.

- **Network Four - Ethnic Community Leaders and Business Leaders**

Members were consulted individually rather than collectively and issues that led to disunity among communities were identified, including lack of a central coordination point, fractured nature of communities, misperceptions of language barriers, low level of awareness and information about mainstream arts activities.

The networks met separately to identify common goals and issues and to develop strategies to address them. Through workshops and meetings, eighteen strategies were developed, including:

- Conducting joint market research and sharing findings
- Continuing the network as a forum for exchange and development of initiatives
- Creating a tool kit to include cultural diversity contacts and demographics
- Professionally organising and staging joint functions to develop relationships with ethnic media and award good writing and review of the arts, including culturally diverse arts
- Presenting a multicultural arts festival
- Implementing a media, publication and advocacy strategy
- Establishing an agency to promote culturally diverse artists, broker work opportunities and facilitate services such as a marketing consortium for artists, promotion of culturally diverse arts and events, a funding mentor scheme for artists, and professional development workshops.

The individual networks then joined together for the first time at the Arts Marketing Breakfast 'Marketing to Ethnic Audiences' and the subsequent half-day Marketing Cultural Diversity Workshop. The workshop was developed in response to the need for skills development in marketing cultural diversity that had been articulated by the networks' participants. It informed attendees about product, audience development and promotion in regard to cultural diversity and also initiated discussion amongst its participants to be continued throughout the following combined network meetings. The combined group met regularly and collectively developed the following joint initiatives which were carried out in 1999-2000:

- **Cultural Diversity Market Research Strategy** (see page 12)
- **Cultural Diversity Media Strategy** (see page 20)
- **Cultural Diversity Publication Strategy** (involved the development of **Mosaic: Cultural Diversity Arts Magazine**, a quarterly publication that aims to stimulate critical debate regarding perceptions, issues and needs that relate to culturally diverse arts. The first issue was distributed in early 2000 as an insert to Multicultural Affairs Queensland's newsletter, Diversity Matters).

STEP 5: Promoting Your Organisation, Program or Product

Communicating your story

Promoting your organisation, program or product through direct mail and/or flyers and posters has been a time-honoured method (provided that your database is well-maintained and your distributors friendly), as is word of mouth, one of the most powerful and persuasive promotional tools. Relationship building is perhaps the key mechanism for marketing to culturally diverse communities. Endeavour to develop personal relationships with members of your target market, whether they are community members, business people or schoolteachers, to assist in the communication of your company's philosophy and programs, as well as to distinguish your organisation or product in the community.

Find advocates among culturally diverse community leaders and build positive relationships with them by issuing complimentary tickets and personal invitations to events and programs, as introductions in building these relationships and to gain acceptance and confidence. Target culturally diverse organisations with an interest in cultural and arts activity for special promotions such as group bookings, discounts and festivals, and ensure that the promotions occur well in advance of the event to fit within specific frameworks such as religious/cultural or school holidays.

Notify culturally diverse organisations of upcoming events and product promotions for inclusion in their community

newsletters and distribute information in places where culturally diverse young people gather, as well as to university organisations for international students and young international business associations. Use published ethnic and multicultural resource directories to get contact names and details, including those for culturally diverse media outlets, which should be included in your publicity campaigns. Ensure that your marketing and promotional messages are universal yet relevant to different cultures and always be culturally sensitive when promoting activities. Include appropriate disclaimers when needed.

STRATEGIES

- Develop personal relationships with your target market to assist in the communication of your company's philosophy and programs, as well as to distinguish your organisation or product in the community.
- Target culturally diverse organisations for special promotions such as group bookings, discounts and festivals.
- Send event and product information to culturally diverse organisations for inclusion in their community newsletters and distribute promotional material in places where culturally diverse young people gather.
- Utilise marketing and promotional messages that are universal yet relevant to different cultures and be culturally sensitive when promoting activities and include appropriate disclaimers.

Working the media

To develop new audiences and markets, you must expand your ways of marketing, including approaching the media. Develop more effective relationships with ethnic media and increase your coverage in mainstream media. Create an opportunity for media representatives to speak to you (and your colleagues if you are in a network or collaborative) to discuss their media outlets and Marketing Cultural Diversity. Opportunities exist in local, state and national radio, television, print media and on the Internet.

Raising your profile through publicity in local or regional newspapers and radio brings awareness and sometimes even a sponsor. Recognition of achievements by your organisation or your clients will provide strong reinforcement to encourage others to buy or attend. Provide a story angle - for example, on the success of a past client as a result of attending your program whether it be success in entering art school, winning a local art prize, inclusion in a Minister's Award program or becoming an artist.

Think laterally and be persistent in contacting the media representative(s) you have cultivated. Give them something worthwhile to print or broadcast with plenty of notice and follow through with your 'campaign'. Make it easy for them to use your story - organise it and explain why they should use it. Link your story to a major current event (for example, a major festival), debate issues and make the story stand out. Go directly to the Editor (Features, Weekend, Night, Day, Editor-in-

Chief) and include tickets to performances. Pictures tell a thousand words. Always use the phone or fax and never give up! If you can, be prepared to develop your own scripts - about an arts area, an interesting artworker, or cultural diversity itself - and take it through to film or video. If a media source is interested, they will provide some support (for example, advice, executive producers). Utilise the skill and availability of young filmmakers and university students for production and work cooperatively with other agencies to cost-share.

STRATEGIES

- Create opportunities for ethnic and mainstream media representatives to speak to you and your colleagues in your network and discuss outlets and cultural diversity policies with them. Be persistent in contacting them, give them plenty of notice and follow through with phone calls.
- Explore all possible avenues, including news broadcasts, documentaries, biographies, newsletters and other publications. Community sources are excellent, as are regional and national sources if your event has a special attraction.
- Go directly to the editors and send them tickets to your performances, invitations to openings or even product samples. Consider sending a picture with the story.
- Link your story with a major current event or address a current issue with intelligent debate. When appropriate, competitions and give-aways are good ways to ensure your message gets broadcast (especially on community radio) and to attract audiences.

CASE STUDY

Cultural Diversity Media Strategy

The Marketing Cultural Diversity Network members articulated the need for a strategy to develop relationships with the ethnic and mainstream media as a combined group. Through joint meetings with an invited guest speaker from the media, the network was able to get first-hand information and tips from significant media sources. Face-to-face interaction was very important. The following information was gathered by the network group:

SBS Radio and Television broadcasts in 68 languages. Local representation of arts is diminishing, but opportunities exist with:

- SBS Independent, its production company which buys material (finished products and storyboard/scripts of documentaries, biographies and short films) from Australians of culturally diverse backgrounds.
- ICAM, which presents Aboriginal and Torres Strait Islander issues and includes arts content. This program is funded by ATSIC.

- Eat Carpet, a program for young people, which engages and features some Australian artists, writers and producers.
- Front Up, a national program.

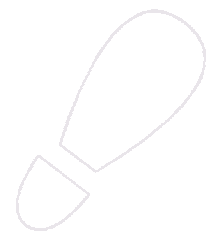
SBS Radio covers international news and events, but locals can provide stringers featuring information and brief arts information on Fridays.

Radio 4EB provides community radio aimed at all ethnic groups in Queensland, broadcasting news, information, entertainment and education in 48 languages. Its reach is currently to metropolitan Brisbane, but will soon include the Sunshine Coast, Toowoomba and the Gold Coast. They also produce a newsletter for subscribers.

The Courier-Mail is the Queensland daily newspaper and has an Arts Page.

Persistence and lateral thinking are the keys to getting media attention where competition is extreme. Your point of difference may serve as the key to opening this door.

Persistence and lateral thinking are the keys to getting media attention where competition is extreme. Your point of difference may serve as the key to opening this door.



STEP 6: Evaluating the Effectiveness of Your Strategies

Analysing the benefits of Marketing Cultural Diversity

Evaluating the effectiveness of your Marketing Cultural Diversity efforts involves qualitative and quantitative analysis. From a qualitative standpoint ask yourself whether it has been a worthwhile endeavour. Have you learned anything new about yourself, your organisation, your audiences, your community or a new community? Have you gained any insights into working with others different from you? Have you been able to create alliances or collaborations with others like and unlike you? Have your efforts won the attention and support of your staff, your advocates, your community or the media? If you can answer 'yes' to any of these, then it is likely your strategies have gained you some valuable information and have put you on the road to inclusiveness. Are the dance steps starting to make some sense? Then stop, step back, count the beats and focus on the quantitative side.

Cost/benefit analysis can give you an indication of your efficiency and a quantifiable figure, but it is seldom one hundred percent accurate. Long-term evaluation (for example, annual or biennial) will provide a more meaningful picture. Did the implementation of your Marketing Cultural Diversity strategies require any 'additional' expenses? If your strategies incurred zero 'additional' expenses, then, congratulations, you have successfully achieved a cost-effective audience development goal!

If the answer is 'yes' to additional costs, how much did you spend per strategy? Divide this amount by the number of new purchasers and/or contacts gained with that strategy. This 'dollar-per-new-customer' figure should be less than or equal to the cost of the ticket, product or service. But do not stop there. If that customer becomes a repeat customer, a subscriber or an advocate, then that dollar-per-customer figure decreases again - exponentially. Have you found your rhythm yet? Good. Now let's focus on databases.

Databases form an integral part of all marketing efforts - they store your mailing lists, audience profiles, audience preferences and purchasing patterns - current and potential. Does yours enable you to know and develop your audiences? Have you mastered the art of relationship building?

Have you learned anything new about yourself, your organisation, your audiences, your community or a new community?

One qualitative way to evaluate how your Marketing Cultural Diversity strategies are working is to look at your mailing list. On average, how many new names have been added from targeted strategies? What is the potential of bringing these people up the 'Loyalty Ladder'? Add these culturally diverse contacts to your general database so they will receive all subsequent information and promotions from you. You will now have a good number of new and diverse names and contacts available for future promotions. Use them!

Evaluate your strategies by asking yourself the important question of whether your efforts were worthwhile, enriching and educational.

STRATEGIES

- Evaluate your strategies by asking yourself the important question of whether your efforts were worthwhile, enriching and educational.
- Try a simple cost/benefit analysis by applying a dollar-per-new-customer formula to your strategy. But remember that long-term evaluation is more meaningful.
- Maintain your databases at all times and keep track of the diversity of your database to gauge the effectiveness of your Marketing Cultural Diversity strategies. Develop and manage a joint database with others (especially those that are within 5 km of you) that share similar audience profiles to achieve efficiencies in resource and information sharing.
- Add all new customers or important contacts gained from Marketing Cultural Diversity strategies to your general database, so they will receive information about all subsequent promotions and events.



STEP 7: Building Long-term Sustainability

Planning your way forward

Clear mission statements, aims and objectives allow you to develop and implement more effective marketing strategies. Your ability to effectively articulate an inclusive business plan will help you more effectively run your operations and adequately embrace Marketing Cultural Diversity. Use a clearly defined and well thought-through plan to help you deliver your products and services consistently and inclusively. Address any relevant staffing and organisational issues: nominate a staff member, assign a cost and timeline, set out performance indicators for each strategy or tactic and revisit these decisions on a regular basis.

If you represent an organisation, ensure that all of your policies, procedures and organisational structures are formalised, revised to incorporate all the things you have learned through your process of Marketing Cultural Diversity and agreed upon by your stakeholders and/or partners. If you are an individual, make sure that you

understand the Marketing Cultural Diversity concepts you have explored and remember your place in the community, as well as in the arts infrastructure around you. Only with a clear overall plan can you begin to effectively engage in inclusive marketing and successfully reach the broadest audience for your work.

In conclusion, good marketing practices and a clear understanding of audience development concepts are keys to successful arts management. Marketing Cultural Diversity, however, takes us a step further. It is about being an inclusive business, a culturally sensitive individual and an active participant in our broader community. Marketing Cultural Diversity is not only about gaining a few new customers, it's about opening up to whole new markets and developing rewarding new relationships. The important part to remember is that all outcomes of Marketing Cultural Diversity, whether 'cost-effective' or not, are unfailingly multidimensional and always mutually beneficial. And this is why we decide to learn the dance and to beat a different drum in the first place.

Use a clearly defined and well thought-through plan to help you deliver your products and services consistently and inclusively.

CASE STUDY

Artists can and have very successfully self-marketed themselves and - as documented here - show us that marketing can take many creative forms. Increasing your opportunities to promote your art and build an overall market are key - whether you are an organisation or individual artist.

Anna Yen - performing artist

Anna Yen is a Chinese-heritage Australian born in Sydney's Bondi Junction. She is a contemporary circus artist, physical theatre performer, actor, director and movement teacher, working in the arts for over 16 years. Anna has trained with the Nanjing Acrobatic Troupe, the Shanghai Circus School, Phillipe Gaulier and Monika Pagneux, and is a certified Practitioner of the Feldenkrais Method. After running and establishing circus companies in Tasmania for several years, she moved to Brisbane eleven years ago to work with Rock 'n' Roll Circus, where she co-created and performed works as an ensemble member for four years before leaving to develop her own independent work - in particular, 'Chinese Take Away', her one-woman show, which was a huge success at QPAT's Stage X Festival in 1997.

Market Strategies: The success of 'Chinese Take Away', which sold out all six shows, was greatly assisted by QPAT's marketing and co-production, and revealed that there is a real market for innovative and new culturally diverse work. It had a very ethnically mixed audience, the result of a publicist being hired specifically to target the Chinese community, with flyers distributed in Chinese and English. Its critical success too was impressive. Anna performed the show at the 1998 Australian Performing Arts Market in Adelaide where she was represented by an international touring agent. Anna has received grants from the Australia Council, Sidney Myer Fund and Arts Queensland.

Increasing your opportunities to promote your art and building an overall market are key - whether you're an organisation or individual artist.

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Brisbane Ethnic Music and Arts Centre	www.bemac.org.au/
Canberra National Multicultural Festival	www.canberrafestival.org.au/start.htm
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Ethnic Communities Council of Queensland	www2.eis.net.au/~eccq/
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National Multicultural Advisory Commission	www.immi.gov.au/nmac/index.html
WA multicultural contacts online	www.multicultural.online.wa.gov.au/
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