

REPORT

Environmental Scan of Culturally and Linguistically Diverse Artists, Arts Workers and Projects in NSW

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Purpose

The purpose of this report is to develop a qualitative understanding of the current strengths of culturally and linguistically diverse arts practice within New South Wales. In particular, the report will attempt to address a number of relevant opportunities that the current environment may present with regard to future arts policy development. The principal focus of the report is placed on artists and practice, as distinct from presenting organisations and cultural institutions.

As it stands, there are currently gaps in the information that is available around the practice of culturally and linguistically diverse artists (CaLD) in the state, that might better inform this discussion. Through this specific and discreet research undertaking, **Arts NSW** is seeking to:

- identify culturally diverse artists, arts workers and projects in NSW, who are working in both community and professional contexts;
- map the work of these artists in a variety of contexts, including arts sectors, communities and geographical areas (e.g. Local Government Areas); and
- identify those organisations and networks that are supporting these artists and their work by the provision of funding, advice, resources, training, development and other forms of support.

The focus of the consultancy will be on CaLD artists as defined by the *Western Australian Office of Multicultural Interests*¹:

Culturally and linguistically diverse refers to the wide range of cultural groups and individuals that make up the Australian population. It includes groups and individuals who differ according to religion, race, language and ethnicity, except those whose ancestry is Anglo-Saxon, Anglo Celtic, Aboriginal or Torres Strait Islander.

CaLD artists include those who speak a language other than English (LOTE) - also referred to as people from non-English speaking backgrounds (NESB), migrants, refugees and people with culturally and linguistically diverse ancestries.

In the context of this research, it is important to be aware of the tendency for subjects to have multiple migrant histories. People from CaLD backgrounds don't necessarily come from their countries of origin or have predictable or obvious features.

Methodology

Desktop research, qualitative research and consultation was undertaken by the consultant in order to produce this report. The methodology that has been used to acquire and work in the context of this project is designed to ensure that a diversity of views could be represented.

¹ http://www.omi.wa.gov.au/resources/publications/media_kit/community_media_guide_2011.pdf

Interviews were conducted in order to gather data and to discuss key concerns and views. (A summary of the stakeholders who were consulted appears in **Appendix One**).

Additionally, an environmental scan for networks, initiatives and those places that could be described as hubs for culturally and linguistically diverse artists, arts workers and projects in NSW, was completed.

Information has been gathered about what is taking place in these sites of artistic and cultural activity. The report notes trends in artforms (including cross art form activities) and details of communities that are participating in such work. It also identifies and considers community engagement with professional artists and professional arts networks.

Case studies of innovative practice were identified and profiled.

A draft report was created and presented to **Arts NSW** in the middle of March 2012.

The consultant attended the *Groundswell Multicultural Arts Forum at Carriageworks*, 13-14 April and provided an overview of the research that has been undertaken to date.

The final report was created and presented at the beginning of May 2012.

Executive Summary

This report provides an analysis of the current strengths of culturally and linguistically diverse (CaLD) arts practice within New South Wales. It identifies the location of the main 'hubs of activity' and established networks that are currently operating in the environment.

Desktop research, qualitative research and consultation were undertaken, to produce this report. One of the challenges the consultant faced, was the lack of relevant data that was available for analysis.

New South Wales has a population of over 6.5 million with 23% of those people being born overseas. People from more than 200 different countries live, work and study in New South Wales, speaking as many as 190 languages and identifying with more than 100 religious affiliations. The majority of CaLD people are from China, Viet Nam, the Philippines, India, Lebanon and India. Most of these people are located within Western Sydney. These Census figures are from 2006 and latest figures are not yet available. Consequently whilst some demographics will shift, it is predicted that the overall trend will continue to see an increase in CaLD communities.

The Arts Centres that are based in Western Sydney represent key hubs of activity for CaLD artists. Other important hubs are the *Auburn Community Development Network*, *Bankstown Youth Development Services*, *Cultural Performing Arts Network*, *4A Centre for Contemporary Asian Art* and the *NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors*.

Many organisations not mentioned in this report, do support CaLD artists and program their work. The centres that the consultant has included, do provide support in a significant way. Owing to the low numbers of CaLD people in regional New South Wales, data from rural areas is indicative of lower levels of activity.

Three case studies of CaLD artists form part of the report. They are based on the work of Pascal Berry, Bette Mifsud and Shakthi Sivanthan. Each artist has adopted a different approach and politic to the development of a personal artistic process. Even though they are divergent examples, each one is suggestive of a model of Best Practice.

Asian-Australian artists are strongly driving the contemporary agenda and creating work. There is also a new group of first generation artists who arrived as refugees from Africa, Afghanistan and Iran. Earlier generations of CaLD artists are for the most part not as visible as they once were.

Strategy and Policy around support for CaLD artists is complex: it must work across artforms; be effective in both regional and metropolitan areas and serve multiple generations of artists and cultural groups.

Increasing numbers of CaLD artists suggests that strategic policy solutions need to expand and grow with the population. The 'next wave' of artists will benefit from programs and initiatives that are put in place now. It is essential that those structures remain flexible and inclusive, so that they can work within a dynamic that is constantly changing.

This report is timely and much needed. Additional research needs to take place that can encompass the thematic terrain of this report in the context of the state's history, around the response to and support for, this kind of work.

Introduction

'Today, one in four of Australia's 22 million people were born overseas, 44 per cent were born overseas or have a parent who was and four million speak a language other than English. We speak over 260 languages and identify with more than 270 ancestries. Australia is and will remain a multicultural society. ' The People of Australia: Australia's Multicultural Policy²

Nationally, the Australian Federal Government recently produced the document *The People of Australia: Australia's Multicultural Policy (2011)*. It celebrates the breadth and diversity of Australian society and recognises that this country's culturally diverse composition should inform its national identity.

² Department of Immigration and Citizenship: <http://www.immi.gov.au/living-in-australia/a-multicultural-australia/multicultural-policy/>

Many local government associations have developed Cultural Diversity strategies, that support arts activities. The *Cultural Diversity Policy of Waverley Council* (2010-2014) is a good example.³

Over 1.7 million people live in the Greater Western Sydney region. This represents 42% of the population of Sydney. Western Sydney is the fastest growing region in NSW and this is projected to increase to 2.18 million by 2020. Unsurprisingly, there are a significant number of CaLD artists located in the Western Sydney area.

Australia is ranked as one of the top three countries in the world as a re-settlement country. Every year Australia takes approximately 13,500 refugees and humanitarian entrants with 28% of those who arrive, living in NSW.

Since the year 2000, there has been an increase in the number of people arriving from Africa, particularly Sudan, Liberia, Somalia and Sierra Leone. In 2010-11 the top five countries of origin for admitted refugees were Burma, Iraq, Bhutan, the Democratic Republic of Congo and Afghanistan.

Another notable trend is the presence of international students. This CaLD group is comprised of more than 370,000 people. It is also predominantly young and highly visible. Visibility arises from the activities of the daily living patterns of students: they are gaining education, being social and participating in the economy within their local communities. In 2010–11 the top three source countries for Skilled Graduate visa grants were India, China and Nepal.⁴

NSW has the most culturally diverse population in Australia but is this reflected in our performance venues, galleries or journals?

Previous Intelligence

In mid-1992, the *Office of Multicultural Affairs* commissioned a group of researchers to carry out a study on the situation of artists of non-English speaking background (NESB) in Australia. The report was called *Access to Excellence: A Review of Issues Affecting Artists and Arts from Non-English Speaking Backgrounds*. The report examined specific artform areas of Writing, Community Arts and the Performing Arts. It was published in 1994 and launched at the Adelaide Festival of Arts.

A separate report was published in 1992 that placed the focus on the visual arts had previously been commissioned by *National Association for the Visual Arts* (NAVA) entitled "... *Outside the gum tree...*": *the visual arts in multicultural Australia*. Together, these reports prove to be a valuable benchmark and reference point for any subsequent investigation of the issues faced by

³ Cultural Diversity Policy; Waverley Council's Commitment to Cultural Diversity 2010–2014, http://www.waverley.nsw.gov.au/_data/assets/pdf_file/0019/19180/Cultural_Diversity_Policy_2010-2014_final.pdf Accessed 29 February 2012

⁴ <http://www.immi.gov.au/media/publications/statistics/trends-in-migration/trends-in-migration-2010-11.pdf> Accessed 29 February 2012

CaLD artists and the way that they operate within their environments.

It is useful to reflect upon a number of initiatives of the early 1990's as a comparison for today. *Arts NSW* (or the *NSW Ministry for the Arts* as it was known at that time) partnered with the *Australia Council for the Arts* to fund a number of *Multicultural Arts Development Officers* in a number of locations in Western Sydney. Since that time, there has been a significant investment of funds and resources in the region. In recognition of the diversity and vitality of culture in Western Sydney, the NSW Government, in partnership with local government in Western Sydney, jointly invested over \$55 million in capital infrastructure in between 2002 and 2010.

On reflection, the role of the *Multicultural Arts Officers* was considered to be problematic by a significant number of artists. Certainly confusion about their role and purpose is apparent. Were these roles created to serve CaLD artists, or to function as producers? Some artists complained that these appointed Officers, despite their very good intentions, became gatekeepers and that ultimately that they became a hindrance rather than a support for their initiatives.

The creation of artistic and cultural groups who placed a focus on cultural identity and social justice had the effect of mobilising the CaLD sector. Some of these groups were ethnospecific and had long-term objectives, such as the *Philippines-Australia Cultural Interaction Network*. Other organisations with long-term objectives were cross-cultural in nature. Such groups were forged out of a recognition of common challenges within their working environments. They believed that by pooling resources and sharing strategies, that all of the artists involved would benefit. The *Multicultural Theatre Alliance* and the *Multicultural Arts Alliance* are cases in point.

The *Multicultural Arts Alliance (MAA)* was formed, because of our realisation that we had to rely on ourselves, no-one else was going to let us in, or give us power. The function of the MAA is specific - we have the right to resources because we need multicultural organisations to develop. All the models that exist in NSW at this very moment are still anglo-centric.⁵

The *Multicultural Theatre Alliance*, was an organisation made up of more than 20 theatre companies that were representative of more than ten cultural backgrounds. In 1991 it staged its first *Multicultural Theatre Festival* and in its second year, there were 17 groups as well as a number of individuals performing new works.

Workers for Arts for a Multicultural Australia (WAMA) was an advocacy and lobbying network for multicultural arts with a high percentage of members from Western Sydney. It was active in the late 1990's.

Carnivale Multicultural Arts Festival, was NSW's annual multicultural arts festival. It was initiated in 1976 by the *NSW Ethnic Affairs Commission*. After a period of merger with the *Festival of Sydney*, *Carnivale* was re-instated as a stand-alone festival. Its primary objective was to support and nurture the development of multicultural artists and artforms in NSW. The festival was hampered by a combination of limited resources coupled with heightened expectations from artists, communities, funding bodies and sponsors. With its demise in 2004, went a significant

⁵ Bates N. and Flores H., musician, MAO Interview 1992, in *Access to Excellence: 3. Community Arts*, p.26

and central arts body that celebrated and promoted cultural diversity in NSW. However, following Carnivale's closure, *Musica Viva Australia* was given project funding so that it could continue presenting *Café Carnivale*. This operated initially as the *World Music Café* and subsequently as *Café Carnivale*.

Sidetrack Performance Group in Marrickville was a theatre company that focused on producing work with CaLD artists. It operated for many years before being wound up in 2009 when it was no longer successful with its range of funding applications.

Some artists refuse to have anything to do with specialist CaLD organisations and insist that culture and linguistic background are either private matters or irrelevant characteristics when it comes to their practice.

The overarching problem is that racism still exists in Australia today and discrimination, although inadvertent or unintentional.

Funding

Arts NSW articulates one of its current policy directions as increasing access to arts and cultural activities.

Arts NSW aims to support individuals and organisations that promote equal opportunity in arts and cultural activities and that reflect the rich cultural diversity of NSW. *2012 Arts Funding Guidelines*⁶ (p.5)

Of particular importance is promotion and support of:

Culturally and linguistically diverse (CaLD) arts and cultural activities

These activities should:

- allow for the cultural expression of specific communities or involve cross-cultural interactions
- develop strategies to support access to arts and cultural activities by people from CaLD backgrounds as creators, participants and audiences. *2012 Arts Funding Guidelines* (p.6)

One of the five assessment criteria for applications requires an articulation of benefits that effectively meets one or more three key policy areas including:

Provides opportunities for access to arts and cultural activities as creators, participants and audiences for one or more of the following:

- People from Culturally and Linguistically Diverse (CaLD) backgrounds *2012 Arts Funding Guidelines* (p.15)

The criterion for support of CaLD artistic work is appropriate and important to maintain for future reference. The greatest challenge that *Arts NSW* faces, is the limited pool of resources that it can make available to support a broader range of artists and activities.

⁶ Arts NSW, 2011, *2012 Arts Funding Guidelines*, Sydney

Appendix Two provides a list of those organisations referenced in this report which were funded by Arts NSW in 2011-12 through the Arts Funding Program.

This list is not the total *Arts NSW* funding for CaLD activity. Many arts organisations funded by *Arts NSW* for program funding undertake CaLD activity as part of their operations and it is difficult to determine which proportion of this total funding may be classified as CaLD funding. In addition, some organisations and projects identify their activity as CaLD which may not be consistent with some definitions while some organisations and projects do not wish to define or identify their activity as CaLD activity.

Cultural Diversity in NSW: A Demographic Profile

Cultural diversity in New South Wales: A Demographic Profile

Since 1945, Australia has welcomed more than 6.5 million migrants to our shores, including 675,000 refugees... from Asia, Africa and the Middle East. It is important to hear their stories and appreciate their history and heritage, as part of what it means to be Australian.⁷

According to the 2006 Census, NSW had a usual resident population of 6,549,159⁸, representing an increase of 3.5% since 2001. People from more than 200 different countries live, work and study in New South Wales, speaking as many as 190 languages and identifying with more than 110 religious affiliations.

New South Wales continues to have a significant proportion of its population born overseas with 1,555,833 persons, as shown in the Table below. The percentage of people born overseas (23%) in NSW has only marginally changed since the 2001 Census although the overall number has increased by 78,758.

Of those born overseas 1,307,390 (84%) reside in metropolitan Sydney and 245,709 (16%) live in regional New South Wales. Of those who speak English 'not well' or 'not at all' 224,412 (93%) reside in metropolitan Sydney and 16,447 (7%) live in regional New South Wales.

The majority of overseas born were from the United Kingdom, followed by China, New Zealand, Viet Nam, Philippines, India, Lebanon and Italy comprising the major countries of birth in NSW. Major ancestries making up the CaLD population for NSW are shown in Figure 1.

⁷ Department of the Prime Minister and Cabinet, Office for the Arts, 2011, *National Culture Policy Discussion Paper* 2011, Canberra

⁸ Unless otherwise cited demographic references in this report are from the ABS 2006 Census.

Table 2: Summary indicators of the demographic profile of New South Wales

Summary indicators of the demographic profile of New South Wales, 2006 Census		
NSW population		6,549,169
Country of birth	Australian born	4,521,161
	Overseas born	1,555,833
	Not Stated	472,165
Ancestry	Australia	4,521,152
	Other Countries	1,555,842
	Not stated or inadequately described	472,180
Language spoken at home	English only	
	Language other than English spoken at home	1,314,513
	Not Stated	
Year of arrivals	Overseas born arrived before 1991	111,589
	Overseas born arrived since 1991-2006	88,784
	Not Stated	9,903
Those born overseas	Metropolitan Sydney	1,307,390
	Regional NSW	245,709
Those who speak English not well or not at all	Metropolitan Sydney	224,412
	Regional NSW	16,447
Religious affiliations (4 major groups)	Christianity	4,434,690
	Islam	168,788
	Buddhism	168,056
	Hinduism	73,887
	Not stated	658,681
People worked in Cultural Occupation		101,036 ⁹

⁹ However the Census data provide an incomplete picture of the number of people who do cultural work because the Census records the person's main occupation (where the most hours are worked). Unpaid work in cultural jobs, as well as those who were 'between jobs', such as actors were also not included in the data.

Top 20 Selected Ancestries by Birthplace of Parents

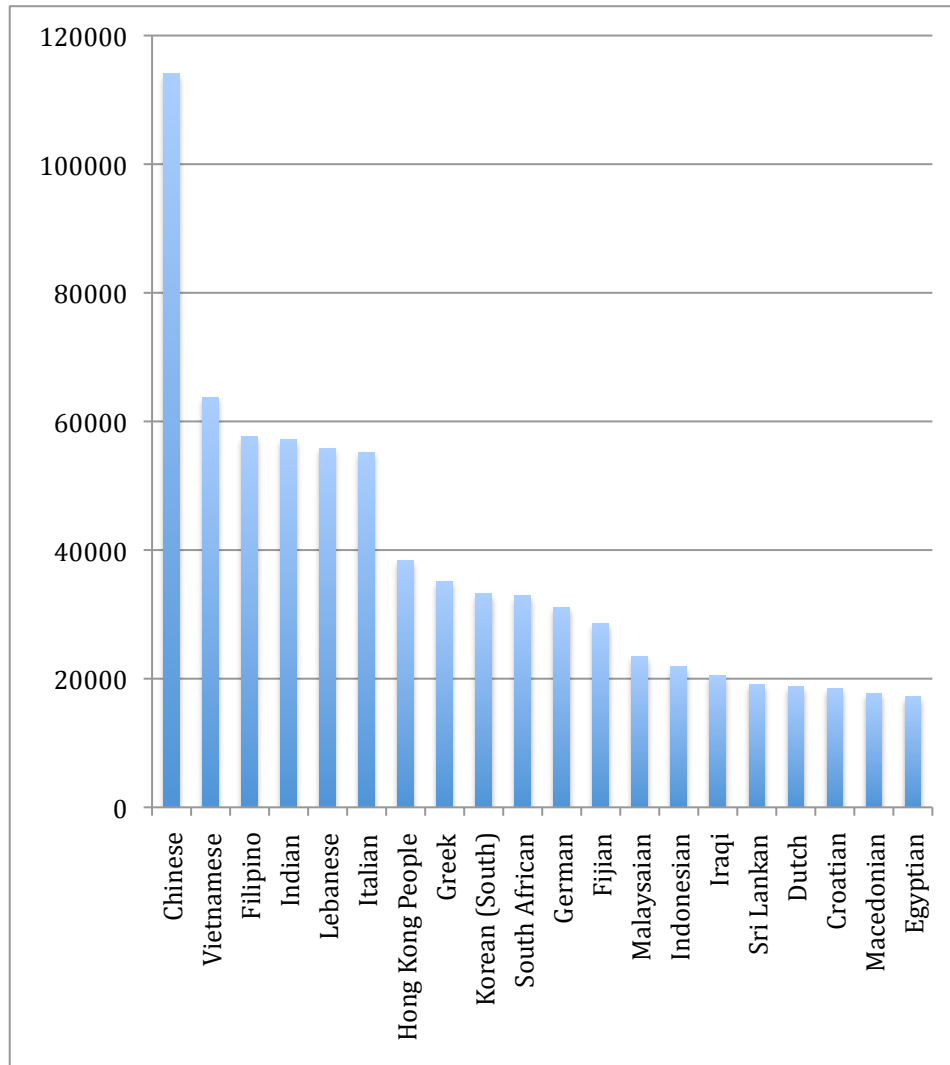


Figure 1: Top 20 selected ancestries by birthplace of parents

Further evidence of the cultural diversity in the NSW population is indicated by ancestry data. The two most common ancestries (cultural background or ethnic group/s with which a person identifies) were Australian and English that comprised 69% and 3% of all responses respectively. Chinese, Vietnamese, Filipino, Indian, Lebanese and Italian make up the top six ancestries from non-English speaking countries.

On Census night in August 2006, 4,846,670 New South Wales residents (74%) reported that they spoke English only at home. The number of people in NSW who speak a language other than English at home increased by over 117,000 persons (9.8%) from the 2001 Census to 1,314,491 persons (20% of the population) in 2006.

The most common languages other than English spoken at home in NSW include Arabic (164,968 persons), Cantonese (129,599 persons), Mandarin (100,620 persons), Italian (87,302

persons), Greek (86,185 persons) and Vietnamese (74,577 persons). Spanish, Hindi, Korean, Tagalog, Macedonian, Croatian, German, Serbian and Turkish were each all spoken at home by more than 20,000 persons, indicating a linguistically diverse New South Wales.

New South Wales is a multi-religious society but with the majority of the population (over 4.4 million people or 67% of the population) affiliated with Christianity in 2006. Buddhism and Islam jointly remain the largest non-Christian religions with more than 168,000 persons each (a total of 5% of the population) identifying as Buddhists and Islamists respectively.

Top 20 Local Government Areas with the highest number of overseas born

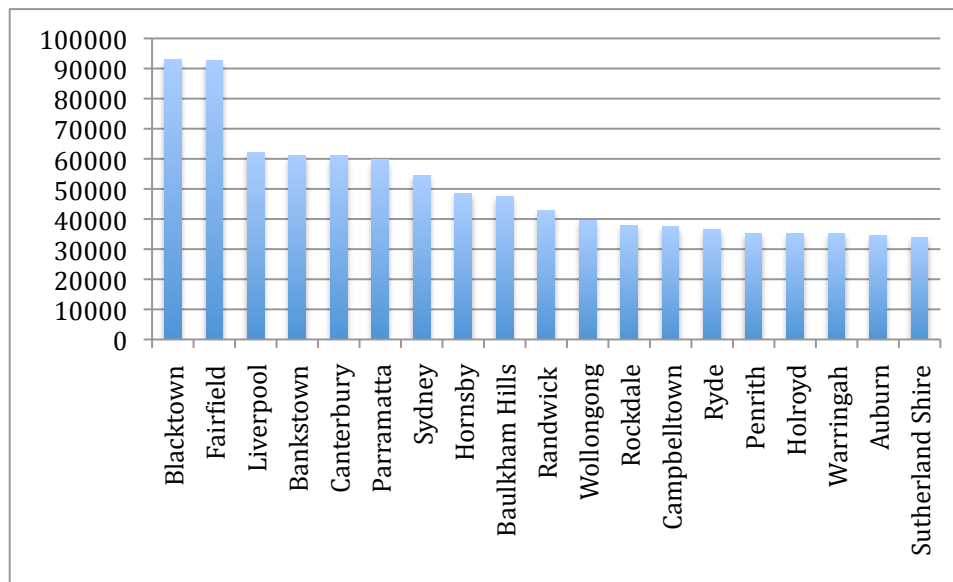
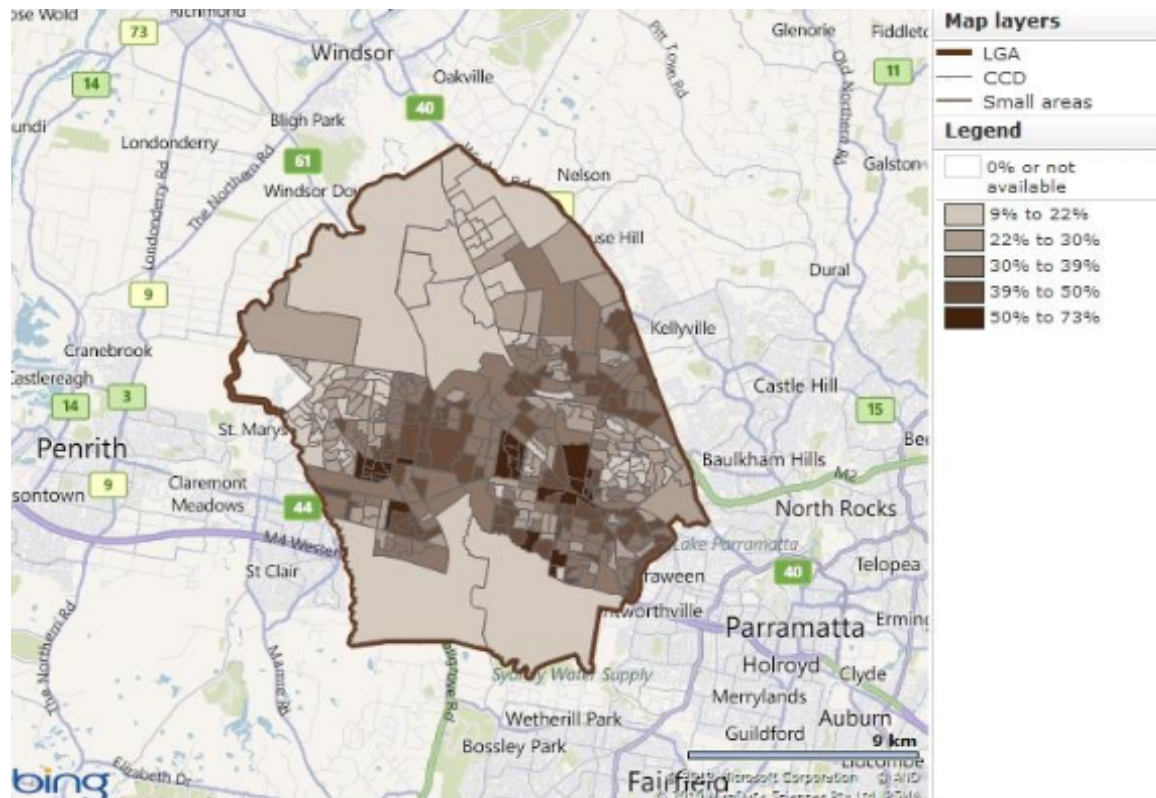


Figure 2: Top 20 Local Government Areas with the highest number of overseas born

The proportion of overseas-born in NSW is unevenly spread, with the majority located in the central and western regions of Sydney. The extent of the diversity that characteristic of areas of high immigrant concentration is evident in the profile of Blacktown LGA.

Blacktown, is located in Sydney's western suburbs - about 35 kilometres from the Sydney GPO. It had a population of 271,711 at the time of the 2006 Census, with 93,102 (or 34.3%) born overseas. Over 50 Countries and 63 Languages are represented within the community. Of those born overseas 17% were born in the Philippines and 7% were born in India.

Figure 3: People born overseas as a percentage of the total population based on place of usual residence, 2006. Blacktown (Local Government Area)¹⁰



NSW continues to be the preferred destination for almost all categories of permanent and temporary migrants, including long stay business migrants (31.3%), skilled migrants (25.6%), international students (46.8%), family stream (39%), humanitarian entrants (32.8%) and tourists (41%). These high levels of migration, across a range of visa categories, contribute to the 'circulation' of people, which enhances the economy by connecting markets, filling labour gaps and enriching social diversity¹¹.

Artists

According to the 2000-01 *Australia Council for the Arts* artists' survey¹², 43 per cent of artists from a non-English speaking background, born outside of Australia are from Europe and the former Soviet Union.

Over 100,000 people in NSW nominated that they had a cultural occupation as their main job in 2006. This is 3.5% of all employed persons in NSW.

¹⁰ Data retrieved from <http://www.blacktown.nsw.gov.au/our-city/statistics/demographics.cfm>

¹¹ *The economic advantages of cultural diversity in Australia* (Communities Relations Commission, 2011)

¹² Throsby & Hollister, 2003, *Don't give up your day job: An Economic Study of Professional Artists in Australia*, Australia Council

Audiences

A 2009 survey by *Arts NSW* into Non-Attendance at cultural venues and events in Western Sydney¹³ revealed that the top four reasons for non-attendance were 'Cost', 'Work', 'Family', and 'Program'. The highest scoring item among the activities rated very important was 'more events and activities that relate to my cultural background'. This suggests that there is a demand by potential audiences for work that is created by CaLD artists and arts workers.

A 2010 report by the *Australia Council for the Arts* identified audience access and participation in the arts.¹⁴ This analysis found that for respondents who admit to having some non-English speaking origin, that the following trends prevailed:

- respondents who were born here but with at least one parent born overseas showed similar levels of participation in the past 12 months to other Australians;
- respondents whose main language spoken at home wasn't English showed lower attendance at events in the past twelve months; and
- respondents who were born overseas showed lower levels of creative and receptive participation over the past twelve months. (This group was more likely to agree that 'the arts require understanding to appreciate them fully', 'The arts are too expensive', but also that 'Sometimes, the arts are the only way of saying something important that needs to be said' and 'The arts help me deal with stress, anxiety or depression'.)

Some respondents who were born overseas indicated that they have other more immediate issues to deal with than participation in cultural activities when they first arrive in Australia. Once they are settled, there seems to be an opportunity to encourage attendance if the artistic and cultural product that is made available and of interest to them.

Case Study Pascal Berry, Artist



Image: Pascal Berry @Pascal Berry

¹³ Arts NSW, 2009, *Who doesn't attend and why?: A Strategic Study of Non-Attendees at Cultural Venues and Events in Western Sydney*, Sydney

¹⁴ Australia Council for the Arts, 2010, *More than Bums on Seats: Australian Participation in the Arts*, Sydney

I am a Filipino, born in Cebu City, Philippines. I migrated to Australia in 1984 with my four siblings and my mother. I grew up in Ceduna, South Australia and spent my university years in Adelaide. I moved to Sydney in 1995 and have been based there since.

I think everything I could do as a child led to me being an artist. I could draw well from an early age and my parents forced us to read poetry and act it out. My family was very creative – but my mother was not interested in us pursuing careers in the arts, she just wanted us to experience culture.

My art teacher really pushed me to go to arts school as she saw my potential as a visual artist. And I went to the *Underdale Campus* of the *University of South Australia*, but the competitive and the object art focus of that environment killed my creativity momentarily.

I studied to be an actor at *Drama Centre* in *Flinders University*, and I think that gave me a wider sense of the arts. I dropped out but as an introduction it taught me independence- that you could go on and create in your own terms. It was an environment that encouraged rigorous and vibrant artistic/cultural/political discourse. It also focused on collaborative processes.

I've always felt supported in my pursuit of a creative career. My teachers in high school were particularly encouraging, in both visual arts and drama. My parents were probably a little worried about the financial implications or the prospects of a future when I went to art school.

English has been my spoken and written language since moving to Australia in 1984. It is the language I write with and the language I use for public discourse. When I work in the Philippines, collaborators can speak to me in Tagalog which I understand fluently, but I have no confidence in speaking. There have been times when I've been able to speak my own dialect, Cebuano, and I often use this language in my writing as a way into a character's ethno-specific rhythms.

I am a writer who works in a collaborative sense, so I tend to – in a larger part of my practice – do everything but write. Dramaturgy has played a large part in my practice. It has allowed me to work beyond performance and really look at different ways of presenting work. I'm not necessarily drawn to theatre but I am certainly interested in how it overlaps with other art forms.

In the last few years I have mainly been working with choreographers and visual artists. This exposure to a vigorous kind collaboration has made me less precious about text. I'm less of a playwright now than when I began – I'm able to inhabit artistic roles that I'm very comfortable not to define. I think slowly, that I am reconciling with my beginnings as a visual artist and seeing how that helps with the process of theatre making.

I consciously and unconsciously play with Filipino qualities in my work. A part of me never believed that I would survive as an *ethnic* artist so after 15 years of "playing", I feel that I have a responsibility to contribute towards a more complex discourse on diversity and the arts. Creating works has become more important for the sake of cultural visibility – and creating works that are specifically targeted for my community has never felt any different to what the mainstream does. In the end, all of us, the main stages and the so-called peripheries, have

always played to our target audiences. Exploring my heritage is important because I am part of a large Diaspora and we see very little of ourselves being reflected back to us.

I'm very aware of my otherness, and that will always be implicit in anything that I do.

I think I was one of the lucky ones. When I started there were a lot of artists and arts workers who were so willing to take you under their wings. In the mid-90's in NSW, there were pockets of money within the ethnic councils to support development of multi-cultural narratives.

In Sydney, working with Deborah Pollard and *Anino Shadowplay Collective* from Manila has been extended the interest in cross-artform collaborations. Work like ours has been made possible by the continuing support of companies like *Urban Theatre Projects*, *Performance Space* and *Blacktown Arts Centre*. Currently I am enjoying the chance to work with artists I've never worked with before, like visual artist Khaled Sabsabi, dancer/choreographer Tony Yap and Lismore visual artist Karla Dickens. Working within the intercultural framework has been enriching.



Image: *Within and Without* production still ©Heidrun Lohr

CaLD artists: Hubs, Preoccupations and Projects

Sydney is recognised as being a difficult city to navigate geographically and this creates difficulties for artists to connect and engage with one another. As one person who was interviewed commented:

“There is not a lot of coming together of these organisations working in silos.”

The geographic centre of Sydney is Parramatta. The majority of major arts organisations and institutions are located close to the central business district. Cost and time taken to travel long distances are issues for arts workers, from all cultural backgrounds. In smaller capital cities this problem is not an issue. In Melbourne for example, a city of comparable size, the situation is different. Melbourne is a planned city with significant infrastructure as a result of the Gold-rush boom in the mid 1880's. Due to the physical geography of that city, Melbourne primarily expanded only to the east and south and is subsequently more contained.

For over a decade there has been a commitment from the state government to support the development of an arts infrastructure in Western Sydney. The *Sydney Festival* has made a point of programming work specifically in and for Parramatta. *Parramasala* Festival of South Asian Art is based there. A national *Youth Arts Forum* will be held in *Casula Powerhouse* in 2012.

The decade-long commitment has paid off, and there is an obvious shift in the character and sophistication of the arts sector in Western Sydney. One could say that there is now a critical mass of arts organisations and arts activity within the region, but this is coupled with a sense of separation from the wider arts community. A stronger commitment by the arts sector to networking more broadly could assist in the facilitation of meetings and useful connections. Many arts practitioners in the Western Sydney region speak of a sense of isolation, so if more arts sector meetings and events were conducted locally, it would strengthen the arts community as a whole. If Sydney's city based organisations could make stronger connections with their Western Sydney affiliates, it could prove to be a very rewarding step in terms of arts development.

Arts Centres

Local Government Authorities (LGA's) are the major owners of arts centres and many are directly managed by the owner organisations. In most cases, this manager is a venue manager/director employed by local government and reporting within its corporate structure. All venues offer community hiring which highlights the importance of arts centres as spaces for community gatherings. Additionally, most venues offer a professional theatre season. The work for the professional seasons is frequently sourced from *Cyberpaddock* with *Long Paddock* and *State Touring Coordinators* being utilised as regular sources of information about what is available. This is especially the case for regional venues. As a result, the programming of CaLD work can depend on the specific work that is being promoted through *Cyberpaddock* in the first place.

A review of the touring landscape is currently being undertaken. Initial consultations indicate

that there is an identifiable need for there to be a greater diversity of touring works.¹⁵

It is also important to question and to challenge the lack of advocacy work that is being undertaken by arts producers, to ensure that a diversity of work is on offer for consideration.

Various models and avenues are necessary for the purpose of generating work that is created by and that features, CaLD artists. A *one size fits all* model or process, will simply not work. If CaLD work is regarded as a box office risk by some arts centres, then subsidy needs to be made available to them until audience development has occurred. Champions are also needed to function as advocates, on behalf of under-resourced CaLD producers and their productions. This would ensure that quality work is seen by a wider audience. *Performing Lines* has a role to play here and has demonstrated a commitment to supporting such work.

In Western Sydney, where the greatest concentration of CaLD artists and artswriters are located, the situation is different. Several Local Government Areas have policies that state a strong commitment to supporting local artists and communities. This is reflected in the programming decisions that have been and are being made, by the key arts centres. They are listed here:

Bankstown Arts Centre

Bankstown Arts Centre opened in February 2011. The Centre is a multidisciplinary arts venue which provides office and studio accommodation for the *Bankstown Arts Society*, *Bankstown District Lapidary Club*, *Bankstown Theatrical Society*, *Bankstown Youth Development Service* (BYDS) and *Urban Theatre Projects* (UTP). The Centre includes a theatre (120 seat), five multipurpose studio spaces, as well as three performing art spaces.

Housing BYDS and UTP assist the Centre in developing significant partnership projects. In 2011 UTP presented *Ama and Chan* at the *Bankstown Arts Centre Theatre* with Devisors/Performers/Writers Effie Nkrumah (Ghanaian Australian) and Alan Lao (Chinese Australian).

At the time of the 2006 Census 19% of residents in Bankstown LGA were born in Lebanon and 17% were born in Viet Nam.

Blacktown Arts Centre

The *Blacktown Arts Centre* opened to the public in October 2002. The centre is dedicated to contemporary interdisciplinary and cross-arts practices and presents a curated program of

¹⁵ Project consultants Rick Heath and Harley Stumm are developing the *Australia Council for the Art's National Touring Framework*. A summary of a workshop held in Adelaide in February 2012 highlights that there is a need for greater diversity of product to be toured.

http://tnv.net.au/static/files/assets/5998fd0c/APACA_PATA_TNV_s_National_Touring_Workshop_Report_2012.pdf

exhibitions, performances, workshops and events. The Centre's focus is primarily on arts development in the visual and performing arts. It is also active in literature (it hosts the *Westwords* program), film, new media and hybrid arts practices. The Centre offers a range of support structures for artists - including residencies, mentoring, access to networks and professional development opportunities.

The Centre is committed to exploring the best work from Western Sydney and in promoting it as a vital part of Australian contemporary arts practice.

A featured production in 2011 was *Within & Without*, co-presented with *Performance Space*. This was a performance and installation that examined a capital city through its physical and psychological landscape. Audiences were immersed in a reproduction of the city of Manila, made entirely out of recycled cardboard boxes, shadow play and surround-sound environments.

The production was part of the Centre's ongoing presentation of work directly relevant to the residents of Blacktown of which 17% were born overseas, in the Philippines.

In 2011, *Blacktown Arts Centre* engaged 185 artists from CaLD backgrounds.

They were engaged or involved in the following ways:

- Contracted and paid fees
- Participated in projects but not paid fees (e.g. community choirs)
- Provided with development opportunities or opportunities to sell/expose their work.

Campbelltown Arts Centre

Campbelltown Arts Centre was opened in June 2005. The Centre consists of exhibition spaces, workshop and studio spaces, a performance studio (180 seat), residency apartment and amphitheatre.

The core focus of the Centre is to develop and deliver innovative high quality contemporary arts programs. The intention of the centre is to maximise opportunities and avenues for communities to engage with contemporary, multi-arts practice. The Centre's program encompasses the visual, performing, literary and new media arts.

In 2011 the Centre presented *Minto:Live* on the streets of the Campbelltown suburb Minto. It involved professional artists from the UK, Belgium, India and Australia working with community members including the *Minto Tongan Tapa Group* and students from *Sarah Redfern Primary School*.

In 2011, the number of professional CaLD artists who were engaged by the Arts Centre was 84. The number of CaLD community arts groups/individuals supported by the Arts Centre was 340.

At the time of the 2006 Census, 8% of residents in Campbelltown LGA were born in the Philippines, 7% were born in Fiji and another 5% were born in India.

Casula Arts Centre

Casula Powerhouse is a multi-disciplinary arts centre first opened in 1994. It houses seven galleries, a theatre (326 seat), three artists' studios and an amphitheatre. *Casula Powerhouse* represents culturally diverse stories. Operating as both a producer and presenter of work, *Casula Powerhouse* offers expertise in the development of both contemporary art and community based practice. The Centre provides opportunities for new, emerging and established artists, mainly from the South West Sydney region.

In 2011, the Centre presented *Niu Warrior*. The *Niu Warrior* program was comprised of exhibitions, performances, workshops and special events created by a selection of artists from the Pacific Rim.

In 2011 the Centre worked with over 100 CaLD artists and communities. The cultural background of these artists and communities is significantly diverse, but the majority of artists have a background that originates from the Pacific Rim (including people of Maori, Fijian, and Samoan heritage), Lebanon or Somalia.

At the time of the 2006 census 8% of residents in Liverpool LGA (where *Casula Powerhouse* is situated) were born in Fiji, 7% were born in Viet Nam and then 5% each in Iraq, Lebanon, the Philippines and Italy.

Penrith Performing & Visual Arts

The Joan Sutherland Performing Arts Centre opened in 1990. *Penrith Performing & Visual Arts (PP&VA)* was established in 2007. It comprises: *Penrith Regional Gallery & The Lewers Bequest*; *Richard Bonyngue Concert Hall* built in 1990 (660 seat), *Q Theatre Drama Theatre* (380 seat), *Allan Mullins Performance Studio* (90 seat), and the *Penrith Conservatorium of Music* (comprising 23 music studios, 2 orchestral and 2 ensemble rooms)

The cultural background of the artists who have worked at *PP&VA* have included: Sudanese; Egyptian; Serbian; Indian; Sri Lankan; Lebanese; Maltese; Italian; Greek; French; Chinese; Vietnamese; Brazilian and Fijian.

At the *Q Theatre* in 2011 there were 22 paid CaLD artists working on a Q production or creative development project. Approximately 27 paid CaLD artists worked on a production presented by the *Q Theatre*. There were approximately 15 young participants who paid to take part in *Studio Q* workshops.

In the *Joan Music* 2011 Program there were 116 CaLD paid artists presented by the *Joan*. There were two paid CaLD artists who teach through the *Penrith Conservatorium* with approximately 50 young people who pay to learn music there.

2011 figures for the *Penrith Regional Gallery & The Lewers Bequest* demonstrate that there was a total of 63 CALD visual artists exhibiting works. They were comprised of:

- 60 artworks that were entered in a photographic competition and created by artists from:

- India, Japan, The Netherlands, Republic of Macedonia, Germany, Slovakia, Czech Republic, Croatia, Norway, Philippines, Lithuania, Austria, Poland, Georgia, Portugal, Indonesia, Israel, Spain, Kingdom of Bahrain, Russia, Thailand, Greece, and China
- The work of three individual artists with work on exhibition who had migrated from Samoa, France and Austria.

At the time of the 2006 Census 7% of residents in Penrith LGA were born in Philippines, 4% each were born in India and Malta.

Riverside, Parramatta

Parramatta is the geographic heart of Sydney. *Riverside Theatres* opened in 1988 offering three venues under the one roof. *The Rafferty's Theatre*, (100 seat) *The Lennox Theatre* (220 seat) the *Riverside Theatre*, (761 seat). Riverside presents an annual subscription season. It hosts *FORM Dance Projects* and various workshop based activities.

2011 saw an initiative to develop local works for the stage under the program title *True West*. One of the works *Four Deaths in the Life of Ronaldo Abok*, saw Ian Meadows and Adam Booth and their company: *small things productions*, work with the Southern Sudanese community in the outer Western suburbs of Sydney.

Riverside has developed a partnership with *STARTTS* to present African dance events.

Connect Studios is a project facilitated by *Riverside Theatres*. It is an incubator and education centre for contemporary performance practice, live and digital performance artists.

Connect Studios provides 5 subsidised spaces including workshop, rehearsal, tuition and production venues on a casual and project basis to local and non-local contemporary performance artists who are based in the Western Sydney area. It is also available and for those artists who are interested in working in Parramatta and Sydney's west.

In 2011, there were 65 CaLD events staged at *Riverside Theatres*. The majority were: *Parramasala* – South Asian (21); Indian Community Groups (9); *Sacred Music Festival* (7); *Musica Viva* – *Café Carnivale* (5) and Arabic Groups (5).

There are 8 Riverside staff born in or who have parents born in a non-English speaking country. (They include people from India, Fiji, Viet Nam, the former Yugoslavia, China, Italy (2) and Malta).

At the time of the 2006 Census 13% of residents in Parramatta Local Government Area were born in China, 11% were born in India and 10% in Lebanon.

Case Study

Shakthi Sivanathan, Artist



Image: Shakthi Sivanathan © Matt Sutton

I'm an Australian of Sri Lankan heritage. In 2005 I founded *CuriousWorks* and have remained the Artistic Director since.

I became an artist because I love stories. I love listening to them, I love sharing them. Like food and water, stories nourish me. Storytelling exists in so many places in our society - but nowhere does it have a greater set of traditions; nowhere is it tested out more thoroughly through innovation and creativity; nowhere has storytelling become more of a craft, at times even a science - than in the arts. So I am an artist.

I think the power of storytelling is too often misused in our society and constantly underestimated. I am interested in how people and organisations can be in control of their own stories for the long-term betterment of their communities, and how, if this happens over a network of communities, it can be for the long-term benefit of the country as a whole.

At the beginning, my ambition was received poorly by my family. My family thinks work is done for the benefit of more than just the individual, so the arts - while not looked down upon - is seen as a poor way to leverage one's economic potential for one's extended network. Which is fair enough, really; they're right. I have had to find a way for my life as an artist to be one that can provide support to not just myself but my family when necessary, and succeeding in that is probably respected more than any of the art itself.

My mother, Anandavalli, is a respected dance practitioner and on the surface, it had little positive influence - because she knew how difficult it was to be an artist, she strongly encouraged me not to become one. But on a deeper level, the influence has been significant, and positive. Firstly because, through her dance, and the shows she took me to as a child, she taught me that the stage was a magical space where anything could happen, limited only by the imagination. This is a cliché, but it's a deep lesson to learn as a child and hold onto, nevertheless. It makes you believe anything is possible if you get the story right. Secondly, because of the nature of her artistic heritage. Classical Indian art is not bound by one medium: site, mood, movement, sound and image all blend to create the art form. This allowed me, at a very young age, to think of contemporary, interdisciplinary art as a very natural thing. I still think of interdisciplinary practice as an ancient practice.

I believe in work that is ultimately inclusive, so I focus on using English as a way to bring people together. We can use English to interrogate its own, often oppressive history; this is a good thing to happen to the language. On the way to that ultimately inclusive message, many other languages have been used in my work, but English is the beginning and the end.

My practice, in so far as giving an indication of how I develop work, is a little heady. It begins with me devising a set of questions to interrogate an idea that I'm fascinated by, and think is important and relevant to modern Australia. I then embark on 1-2 years of research, garnering material in response to those questions. For the next 1-2 years I create interdisciplinary art works that best fit the results of that research, utilising whatever mix of art forms is necessary (the outcomes). The process is documented: in the final year, I reflect upon and edit the documentation to publish a "model" of the best practices involved in the whole initiative. So far, each of my projects has led to loads of other people making more work through that project's framework. This is work being done independently - as in, without me. I like this, because it means the power of the initial idea and those questions is carried on freely, like a virus.

CuriousWorks also has an artistic practice, of which I am of course a huge part. It's built collaboratively with other people at *CuriousWorks* and is constantly, and I hope always, being evolved. The company exists to identify, connect and build cutting-edge arts and media capacity in a new generation of storytellers: storytellers that hail from Australia's most marginalised places and feel committed to improving their community's capacity for self-representation. We take this purpose seriously and have built a holistic, long-term model for this. It's what I would call our artistic practice, and if you really want to know how we do it, head over and immerse yourself in: <http://www.curiousworks.com.au/stories/what-is-the-curiousworks-model-of-working-with-communities/>.

There are specifically classical South Asian philosophies, intellectual traditions and aesthetic systems that influence all my work. Equal to this is the influence of the Australian landscape and the way Australia's first peoples have welcomed all those who make time to listen and learn from them. Hook these things up to the influence of the Internet and new creative technologies and you have my work.



Image: *The Other Journey* © Guido Gonzalez

Regional NSW

There is very little public profiling of work made by CaLD artists by the regional arts centres. Occasional world music events are the most common, although one significant project of note is the *Inland Sea of Sound Festival* through the *Bathurst Memorial Entertainment Centre*. It brings to the region a week of world music and dance that is largely performed by musicians from outside of the region, as well as some local artists.

2012 sees New Zealand Maori Dame Kiri Te Kanawa touring extensively and a Melbourne based production *Bare Witness* by Mari Lourey set in the Balkans and East Timor with a CaLD cast toured by *Performing Lines as Roadworks*¹⁶ initiative. Without the support of *Performing Lines*, profile of professional CaLD work in regional NSW would be almost non-existent in 2012. This demonstrates the need for specialist producers to source and promote CaLD work. It also begs the question, 'Where are the CaLD arts producers in NSW?' and 'How can CaLD artsworkers be supported to work as producers?' Perhaps an earlier model developed by the *Australia Council for the Arts*, that saw three CaLD emerging producers supported to work alongside key festival directors¹⁷ could be revisited and adjusted.

The arts centres are available for hire by local CaLD community groups.

Cultural activities identified in regional NSW indicate that there are many progressive local government councils that celebrate one-off, multicultural festivals and other national events such as *Refugee Week*¹⁸ and *Harmony Day*¹⁹. These events are often a one-day festival that profiles food from other countries, arts and craft activities such as face-painting and community dance and music events. It is rare to find professional CaLD artists or arts workers involved in such things and if they are, the pattern would indicate that they have been brought into the community to enhance a one-off event.

There are some regions that are notably more active than others, depending upon the local demographic. *Regional Arts Development Officers* contributed detailed information on the nature of the CaLD cultural activity that was occurring in their respective regions and this is detailed in **Appendix Three**.

¹⁶ *Road Work* is a consortium of regional venues established to develop opportunities for regional audiences to engage with a broad spectrum work. The project is managed by *Performing Lines*.

¹⁷ *NESB Creative Producer Initiative* (2003-2005) supported: Sui Chan to work with Robyn Archer (Melbourne Festival); Maria Sioulas to work with Sean Doran (Perth Festival); and Louise Bezzina to work with Lyndon Terracini (Brisbane Festival).

¹⁸ Refugee Week is Australia's peak annual activity to inform the public about refugees and celebrate positive contributions made by refugees to Australian society. It is celebrated in June each year.

¹⁹ Harmony Day is celebrated around Australia on 21 March each year. It's a day when celebrate cultural diversity is celebrated. The day is also the United Nation's International Day for the Elimination of Racial Discrimination.

Coffs Harbour, is located on the mid North Coast and is 600 kilometres north of Sydney. It had a population of 68,021 at the time of the 2006 Census, with 12% born overseas. There is a well established German, Italian and Punjabi speaking population with emerging African and Burmese communities of first settlement refugees.

Coffs Harbour celebrates *Harmony Day*, *Chin National Day*, *Women of the World* and an annual Sudanese day. Not far from Coffs Harbour is Woolgoolga that holds *Curryfest* each year.

Case Study: Curryfest

The Woolgoolga *Curryfest* is an annual signature event that celebrates the cultural diversity of the local seaside town, by profiling one specific community. Woolgoolga is on the Mid North Coast 25 km south of Coffs Harbour. It has the largest regional Sikh/Punjabi population in Australia and it is the site of the first Sikh temple built in Australia. Notably, from the 2006 Census data, (9.7%) speak Punjabi at home and (5.1%) were born in India.

As well as a range of international cuisine featuring the curry theme, music, dance and entertainment is presented from many cultural groups.

In 2011 approximately 11,000 people attended the 6th annual Woolgoolga *Curryfest*. The following acts were featured:

- Afro Moses Band – master musicians from Ghana
- Sher Punjabi Bhangra Group – Indian dance group
- Nga Maunga Wairua – Maori Cultural Group

With a population of approximately 4,300, the population of Woolgoolga nearly triples for *Curryfest*. A significant fact that demonstrates the impact of a CaLD event in regional NSW.

Through its Community Arts Program (CASP) *Regional Arts NSW* provides small grants to arts and community organisations and local arts councils, for short-term, locally initiated projects. In 2011, 131 CASP grants were awarded. At least 6²⁰ of those grants involved identifiable CaLD Artists and communities.

Other Hubs

Auburn Community Development Network (ACDN)

Established in 1975 under the *Australian Assistance Plan*, *Auburn Community Development*

²⁰ Camden Haven Music Festival (Kavisha Mazella); Barraba Festival Committee (Bandaluzia, Flamenco ensemble); Clarence Valley Council (Kyoko Miyauchi); The Unity Festival (CaLD dancers); Lieder Theatre Company (co-production with organisation from Holland called ArtEZ); Outback Theatre for Young People (collaboration with young people in Fairfield).

Network Inc. (ACDN) has been incorporated as a not-for-profit community based organisation since 1986.

Programs have emerged from consultations with local communities. Ongoing evaluation has identified youth, arts and cultural and community development, as being important tools in developing the capacities of individuals, groups and communities. Consultation has also fostered participation and creative engagement in arts and cultural activities.

ACDN engages with other services through joint projects and provides support and resources for other groups, so that they can facilitate the development of new community infrastructures.

Community development initiatives include: community awareness; education and advocacy; social research and planning; service development *and* capacity building with other services.

ACDN facilitates a poets and writers group (12 members), an Arabic calligraphy program (17 new members), a Chinese calligraphy program (over 20 members) and a refugee and migrant womens' arts project, that runs workshops such as henna and Afghan carpet weaving.

ACDN runs a *Youth Support Network*. In 2011 there were 25 members representing 13 different CaLD backgrounds: Afghan, Congolese, Chinese, Iranian, Iraqi, Lebanese, Nepalese, Palestinian, Turkish, Vietnamese, Somali, Sri Lankan and Sudanese.

ACDN has recently run projects with young Afghani Australians. The organisation has also supported groups comprised of young people from South Sudan, Eritrea and Afghanistan. Whilst ACDN has a strong youth focus it also engages with other sectors of the CaLD community.

At the time of the 2006 Census 17% of residents in Auburn LGA were born in China.

Bankstown Youth Development Services (BYDS)

BYDS is a community arts based cultural development organisation located within the *Bankstown Arts Centre*. BYDS has for the last 20 years instigated innovative arts and cultural projects. These initiatives have led to profound and lasting changes amongst the communities and young people of Bankstown and South West Sydney.

BYDS was incorporated in 1987. Funding for an arts position began in June 1991, initially for three years from a WSAAS (*Western Sydney Area Assistance Scheme*) grant. The *NSW Ministry for the Arts* (now *Arts NSW*) adopted the BYDS program in 1994. Since then, the State Government, through a variety of programs, has funded the position on an annual basis. BYDS receives triennial funding from *Arts NSW*.

BYDS is well-known across Western and South Western Sydney for creating, in collaboration with the community and other partners, community-based art works. BYDS draws upon the philosophies and practices of skills transfer and community cultural development, using the arts to build the creativity and capability of individuals and communities. The majority of BYDS' work

is conducted with young people from diverse cultural backgrounds, Indigenous communities and the elderly. One of *BYDS*'s successful programs for young people is *Westside Publications*, providing journals, workshops and events since 1998. (See below for further details.)

BYDS has developed and mentored a generation of younger artists proficient in different artforms (performance, theatre, multimedia, dance, drama, writing etc). *BYDS* is recognised for its expertise in producing community-based arts projects. These projects are unique because of their cross-disciplinary, cross-generational and culturally diverse natures. *BYDS* is a non-profit organisation that works in partnership with other organisations and institutions such as: *Bankstown City Council*, *Urban Theatre Projects (UTP)* and the *University of Western Sydney Writing and Society Research Group*.

In 2011, *BYDS* paid fees to 38 CaLD artists. Of this group, eight were essentially amateurs from the local community who were paid a stipend or an honorarium.

Through money, help or in kind, usually through the use of a space/facility up to 20 cultural groups were supported over that same time frame. The nature of assistance was made available in a variety of forms including the:

- loan of video and audio recording equipment and/or projectors
- provision of video editing facilities
- provision of advice
- provision of assistance with filling out forms
- facilitation of important introductions
- provision of assistance with the purchase of a “spirit” costume from Sierra Leone.

The cultural background of the majority of people that *BYDS* is working with at any given time, depends greatly on factors often related to funding and which funding application have been successful. Another factor influencing activity is whether the project is of an ethno-specific nature.

BYDS has done a lot of work over recent years with people from African backgrounds. They have come from Sierra Leone, Nigeria (there is a large *Ibo* speaking population in the Bankstown area although this is not reflected in the 2006 Census) and they have produced plays (including *The Slaves* by Ghanaian Mohammed Ben Abdalla, directed by Effie Nkrumah.)

BYDS has a tendency to work a lot with people of Arabic backgrounds and particularly Arabic men. The organisation does a lot of work with Pacific Islander people, too. There are a lot more *Islanders* and a visibly growing African population that has increased significantly over the last ten years. In 2004, *BYDS* was successful in attracting a subsidy to undertake a demographic snapshot of people from African backgrounds who were moving into the area. The study examined cultural needs. There is also a growing Chinese (mainland) and Indian population.

Cultural Performing Arts Network

In order to connect cultural performers in the Greater Western region of Sydney with industry professionals, four convenors – *Form*, *Fairfield City Council* and *Community First Step* and

University of Western Sydney Engagement, came up with a concept to fill that void. They established the *Cultural Performing Arts Network (CPAN)*. The project is co-ordinated by *Form* and the part-time co-ordinator is based within their offices.

The aim of the *CPAN* network is to connect performers who use culturally specific or folkloric elements in their work, with industry professionals and each other. Currently, it could be said that the core user group is made up of dancers, but some musicians and singers also benefit. The idea evolved after some local performance groups approached *Fairfield City Council* with concerns about sustaining their groups and their art for practices. In response, the council held an open forum where sustainability issues were addressed and *CPAN* was created in 2010.

CPAN also aims to provide the connecting link between performers and the organisers of events and relevant industry professionals. They reach their members via quarterly e-news and weekly e-blasts. There are 300 cultural performers represented by 47 groups on the database, many of whom come from migrant and refugee backgrounds. Members vary in experience. Some are noted as having only one year of experience in their field, while others have as much as 24 years of experience of which to speak.

4A Centre for Contemporary Asian Art

4A Centre for Contemporary Asian Art is an initiative of the *Asian Australian Artists Association (4A)*, a non-profit organisation established in 1996 to present and promote the work of Asian and Asian-Australian artists. This organisation was established by a group of artists who were keen to address the cultural contribution of Asian migration to Australia and to develop Asian and Australian cultural relations.

4A Centre for Contemporary Asian Art is Australia's peak national body for contemporary Asian art and cultural thinking. It fosters excellence and innovation in contemporary Asian and Australian culture through research, documentation, development, discussion and presentation of contemporary Asian Australian visual art.

4A's approach to addressing Australia's cultural diversity is through a program that includes local and international exhibitions, public programs, workshops, seminars, symposiums and community activities.

Groundswell

Groundswell: Creative Thinkers, Creative Solutions was founded by Sydney-based independent choreographer and actor, Annalouise Paul in 2009. Initial discussion began with *Multicultural Arts Victoria*, the *Australia Council for the Arts* and *CCDNSW* about the lack of advocacy, promotion and networking opportunities for multicultural artists. Of key concern was the lack of presentation of artists from CaLD backgrounds and the difficulties that they face gaining access to the mainstream arts sector. *Groundswell* currently has a database of over 200 subscribers.

A two-day Multicultural Arts Forum was held 13-14 April 2012 at *Carriageworks* that brought together over 180 registrants. The program was comprised of keynote speeches, panel sessions, breakout groups, open sessions, showcase events and networking opportunities.

Social Entrepreneurial Ventures of Australian South Asians (SEVA) INTERNATIONAL INC.

SEVA International is an Australian South Asian community of migrants whose ancestry is from the Indian sub-continent. The community members are actively involved in the social and welfare issues that affect their lives.

SEVA is a not for profit entity, that aims to address the growing social welfare needs of the rapidly expanding Australian South Asian community in Sydney. This includes people of Indian, Pakistani, Sri Lankan, Bangladeshi, Nepali, Maldivian and Bhutanese ancestry. *SEVA* is an initiative of a representative core group of individuals from South Asian backgrounds, with diverse professional and personal expertise.

SEVA Projects of note include:

2010-13: A collaborative effort initiated with *Macquarie University*, Sydney to “Develop a demographic and social profile of the South Asian communities in Sydney since the 1960’s”.

March 2011: “ Rhythms of Peace” a cross cultural project that brought together young people from South Asian and Middle Eastern – Arabic speaking – backgrounds in the Parramatta/ Auburn region. Workshops were run with *Bankstown Youth Development Service* (Forum Theatre), *Auburn Community Development Network* (Drumming) and *Parramatta Artists Studios* (Performance). The project was co-ordinated by Richard Petrovic and funded by the *Department of Immigration and Citizenship*.

STARTTS

STARTTS is the *NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors*. In 2011 the organisation secured \$398,038.00 from the *Australia Council for the Arts* for a two-year project focusing on recently arrived refugees and creative professional development activities. There are three main areas on which the project places its focus. They are:

1. Young people;
2. Community Cultural Development and working closely with organisations that run arts and cultural facilities; and
3. Support for professional artists in their country of origin or those wanting to become professional artists.

Professional artists wanting to establish themselves in Australia primarily come from the following backgrounds: Mandaean Iraqi; Egyptian; South Sudanese; Congolese; Sierra Leonean;

Tamil; the Hazara of Afghanistan and Afghani. These professional artists require significant levels of support, as many do not use email or speak English.

Over the course of a year, STARTTS works with approximately 500 people, primarily within the Western Sydney area. STARTTS, works with a high number of small and emerging refugee communities, including: South Sudanese (consisting of almost 30 incorporated associations and 18 dance groups); Burundian, Congolese, Rwandese, Sierra Leonean, Liberian, Karen, Chin, Hazara, Mandaean, Chaldean, Kurdish, Assyrian and Iraqi Shi'a groups.

The cultural outcomes of this work include refugee art exhibitions, African dance events, Capoeira Angola sessions and youth showings.

The head office of STARTTS is in Carramar, with branch offices in Auburn, Liverpool, Coffs Harbour and Newcastle.

Residencies

Ashfield Artist in Residence

This program has been operating since December 2003. Artists stay for approximately three months, some longer.

The program offers workshops, artist talks, open studios and sometimes exhibitions. Each program is designed around the strengths of the artist in residence.

Of the 28 artists who have resided at Thirning Villa as Artists in Residence, 4 have been from CaLD backgrounds. Those artists were from Dutch, Austrian, Chinese and Greek backgrounds. The recent call for submissions presented a 33% interest from CaLD arts workers.

Parramatta Artists Studios

The *Parramatta Artists Studios* contain 14 non-residential and 1 residential studio. The focus of the *Parramatta Artists Studios* is on contemporary artistic practice including but not limited to, painting, sculpture, design, digital media, film, music and wearable art. The residencies are co-ordinated by Sophia Kouyoumdjian.

In 2011 there were 24 artists based in the studios. The cultural backgrounds of the artists were not recorded.²¹ The *Parramatta Artists Studios* facilitated the *Housing NSW* residency project which supported 4 CaLD artists.

²¹ List of 2011 Studio artists: Kerrie Kenton, Kath Fries, Fadia Abboud, Emma Davidson, Richard Petkovic, David Haines, Naomi Oliver, Giselle Stanborough, Liam Benson, Marian Abboud, Anne Gaulton, Chrissie Ianssen, William Burke, David Capra, Tom Polo, Jodie Whalen, Lada Dedic, John Spiteri, Marilyn Schneider, Heath Franco, KC Adams (Canadian), AnnaLouise Paul, Ms & Mr (Richard & Stephanie Nova Milne)

Online

There is a growing number of online initiatives that are promoting CaLD artists and interests. They include:

Diversity in Australian Theatre Alliance

The *Diversity in Australian Theatre Alliance* (<http://data.org.au/>) is an alliance of theatre artists and scholars committed to ensuring that theatre is representative of the culturally diverse reality of Australia.

The Colour Blind Project

The Colour Blind Project (<http://www.thecolourblindproject.org/>) has been created to showcase the diverse pool of CaLD artists. It is led by co-artistic directors, Josipa Draisma and Stephanie Son.

Afroklectic

Afroklectic.com (<http://www.afroklectic.com/>) is an online space celebrating the emerging creative culture within the African-Australian community and the Diaspora.

The Afroklectic blogspot was created by Gilleen Opoku as a platform to promote creativity within the African-Australia community. It aims to engender a sharing of ideas and to communicate to a wider audience that Africa is more than what people see in the media. The initiative also wants to communicate to an audience outside of Australia that there are Africans living *in* Australia.

The number of visits: 8631 (from Nov 2011 – February 2012)

The number of hits: 203, 975 (from Jan 2010 – February 2012)

Artfiles

Artfiles is a professional development program for artists and arts professionals in Western Sydney. *Artfiles* is managed by *Information and Cultural Exchange* (ICE).

Artfiles includes a website, that provides an online directory of artists, arts professionals, arts organisations and cultural facilities across Western Sydney. It also provides news and events from, about and for the benefit of residents and organisations based in Western Sydney.

As of January 2012, *Artfiles* has 1241 individuals and 1285 organisations listed with 83 identified languages.

Of the 153 ancestries identified in the *Artfiles* profiles, the top six are Lebanese (19%), Indian (16%), Chinese (13%), Iraqi (10%), Sudanese (8%) and Italian (7%).

Performance 4a

Performance 4a hosts a website about Asian Australian performance. It contains the *Asian Australian Performance Directory*, which is a list of over 100 artists. The aim of the organisation is to become the definitive source of information about *all* contemporary performance exploring Asian-Australian themes and to foster an online community that is interested in those themes.

The website statistics for 2011 show:

Unique visitors	No. of visits	Pages visited	Hits
6607	20,052	153,291	313,976

The Asian Australian Performance Directory:

This is a free online service for performance-related artists, casting agents and directors working with Asian-Australian themes. The database is administered by *Performance 4a*, but relies on artists to ensure their own details are correct.

There were 33,400 page views to the directory.

There were 739 searches, suggesting that a lot of users prefer to browse the artists in the particular category rather than search on specific characteristics/skills.

There were 373 resume downloads.

Visits to artists in each category:

- Designers and Others – 120 views each
- Singers – 451 views
- Actors - 1381 views
- Writers/dramaturges - 4585 views
- The other categories scored around 200 views each

Festivals

Many local government areas host one or more annual festivals. Those that are multicultural arts festivals, often involve a range of community groups. Usually, they offer amateur and professional activities, presentations of traditional arts and innovative works and programs with key cultural development objectives.

Events such as *Oktoberfest* in Cabramatta (15,000 people in 2009); *Cabramatta Moon Festival* (90,000 visitors in 2011) and *India Australia Friendship Fair* at Homebush (25,000 in 2011), provide examples of well-attended festivals of this nature.

Some major festivals do provide a route-to-market, for some CaLD artists. Generally, these opportunities usually go to artists of international stature. The *Sydney Festival* has been a major

presenter of culturally diverse work in many genres, using both Australian-based and international artists. As well, the *Festival Club* under its various guises, has also regularly featured local artists who reflect a culturally diverse practice. In 2012, groups such as *Shangaan Electro* (UK based), and *Tribalismo* were presented. The 2010 performance by Bollywood star A. R. Rahman in *Parramatta Park*, attracted nearly 50,000 people, but it was a one-off festival event.

Nationally, the Federal Government's *The People of Australia: Australia's Multicultural Policy (2011)* is financially supporting multicultural arts festivals over four years with \$500,000.

Parramasala

Parramasala is a contemporary arts festival that celebrates the global impact of South Asian arts. The *City of Parramatta* hosts the festival over 8 days. The festival includes music, dance, theatre, film, markets and visual arts from around the world. The festival commenced in 2010.

As an international arts festival, its primary focus is on presenting foreign artists to Australian audiences. It has no role in offering support to NSW CaLD artists. Whilst the festival does program some professional and community-based Australian artists as well, (some of whom may fit into the CaLD definition), there are no CaLD targets to be met by the festival. However in 2011, approximately 40 CaLD artists were supported.

Performing Arts

Theatre, Dance and Music each have their own specific needs and some genres fare better than others in terms of opportunities for CaLD artists.

In Theatre, one of the key issues that face CaLD actors is that of typecasting. Whilst some CaLD actors are employed by the small-to-medium sector, mainstream theatre is still strongly influenced by English theatre repertoire and cast accordingly. Opportunities for CaLD actors to supplement their live performance income with work in film and television is negligible. As CaLD artist Nicolas Papademetriou says:

"Australian television portrays a society where CaLD people don't *buy* petrol, nappies or food, but if you are lucky you might glimpse a CaLD actor employed behind the counter serving."

It is often easier for CaLD artists to obtain work in non-verbal theatre where accents are not an issue. As CaLD artists are marginalised from the mainstream and often create their own work, it is here that there has been a progressive and interesting development in the creation of inter-cultural work.

Whilst dance tends not to require language to be spoken in performance, thus seemingly making the art-form more accessible to CaLD artists there are other challenges. Dancers whose work could be seen as innovative in their country of origin are not seen as contemporary in Australia; their move away from traditional forms are more likely to be seen as flawed rather than inventive.

CaLD musicians are underrepresented in mainstream music. There are some exceptions such as the young Oud master Joseph Tawadros, who is from an Egyptian background. He has managed to create a career that allows him to perform with and for his community and then to step outside of his musical territory to collaborate with a range of music practitioners from the mainstream. Otherwise, those who train in established tertiary institutions may do well, in particular those from Russian and Asian cultural backgrounds. Those musicians who have career paths have trained for the mainstream classical world.

Theatre

In Western Sydney, there are two key organisations that support CaLD artists. These artists produce work that speaks specifically and directly to CaLD communities.

Urban Theatre Projects

UTP is a professional social and political theatre company based in Bankstown. The work that is produced is based on a process of dialogue between contemporary theatre practice and diverse communities. Stories and images of contemporary life are created in collaboration with teams of artists from hybrid art practices and diverse cultural backgrounds.

The philosophy and artists of *UTP* have driven an investigation of new forms, new collaborations and new contexts, consistently challenging and reinvigorating art form practice.

In 2011 they employed a total of 33 artists. 19 of them were CaLD. In 2011 they employed 14 artswokers. 4 were CaLD.

They also worked with approximately 50 individuals (not specifically CaLD) across two projects. Community consultants included people who worked with the Chinese Community, African and Filipino communities and trade union groups (including Retired Members, Workplace Tragedy Survivors, Indigenous construction workers and young people, non unionised trade and labourers).

Powerhouse Youth Theatre

Powerhouse Youth Theatre (PYT) is a youth theatre company based in Fairfield. Professional artists engage with young people from across the region, to create performing arts opportunities led by collaborative processes and participation. Through a range of multimedia platforms, *PYT* comments on the world at large, fostering skills in performance making and cultural brokerage for social change.

Case Study

Translab

TransLab was an initiative to support the development of new intercultural and interdisciplinary performance. *TransLab* was developed by Antoniatta Morgillo, Program Manager, and supported by the *Theatre Board* of the *Australia Council for the Arts* and delivered by *Arts House*, Melbourne and *Performance Space*, Sydney during 2008 and 2009. *Arts NSW* also

provided support to Performance Space, which assisted in the delivery of the program. *TransLab* provided residencies offering critical and supportive environments for artists from CaLD backgrounds to undertake research and development; experiment with new processes for making work and generate new intercultural performance projects.

TransLab supported 6 intercultural research and development residencies; 26 residency weeks, 41 artists and 8 dramaturgs.

The NSW TransLab projects held at *Performance Space* in 2009 were:

Missing the Bus to David Jones Group: *Theatre Kantanka* Artists: Carlos Gomes; Nick Wishart; Valerie Berry; Katia Molino; Philip Mills; Kym Vercoe; Arky Michael; Joanne Saad; Lina Kastoumis and Rosie Lalevich. Dramaturge: Annette Tesoriero

Within & Without, Track 8 *Performance Space* at CarriageWorks Group: Paschal Berry and the *Anino Shadowplay* collective (Manila) Artists: Paschal Daantos Berry; Valerie Berry; Anino Shadowplay Collective: Datu Arellano; Don Maralit Salubayba; Laya Roman; Kenneth Moraleda and David Finnigan. Dramaturg: Deborah Pollard

Sweat, Group: *Branch Nebula* Artists: Ahilan Ratnamohan; Claudia Escobar; Marnie Palomares; David Vo; Fenis; Lee Wilson; Mirabelle Wouters and Hirofumi Uchino. Dramaturge: Deborah Pollard and Martin del Amo.

Am I?, Group: Shaun Parker Artists: Paul Jarman; Julian Wong; Mark Atkins; Bobby Singh; Rakini Devi; Wei Zen Ho; Ghenoa Gela; Marnie Palomares and Siliva Entcheva. Dramaturge: Chris Mead.

Since *TransLab Missing the Bus to David Jones*, *Within & Without* and *Sweat* have been further developed and presented at *Performance Space* and partners, at *Blacktown Arts Centre* and *Campelltown Arts Centre*.

TransLab Dialogues

Upon the conclusion of *TransLab*, *Performance Space* and *Arts House* organised *TransLab Dialogues*: a one-day critical event to enable cross-fertilisation and dialogue between the supported projects and artists. *TransLab Dialogues* took place at CarriageWorks on 6 November 2009.

Following *TransLab Dialogues*, *Performance Space* and *Arts House* released the *TransLab Dialogue* publication with texts by Rebecca Conroy, Fiona Winning, Liza-Mare Syron, Deborah Pollard, Paschal Berry, Ahilan Ratnamohan, Chris Mead, Claudie Chidiac, and Angharad Wynne-Jones.

Music

There is a thriving collection of musicians working in the genre of 'World Music'. Since the establishment of *Womadelaide* in early 1990's, there has been a focus and elevation of the importance of *World Music* nationally. In NSW there is strong audience demand for world music and this was demonstrated by increasing events and audience numbers for *Café Carnivale* in 2010/2011.

Café Carnivale

Café Carnivale was established in 2000 to provide performance opportunities in Sydney for CaLD musicians, presenting live music from the diverse cultures of Sydney. In 2010, *Café Carnivale* began its season of world music staging concerts representing diverse genres and cultural backgrounds from around the globe. *Café Carnivale* featured music from Africa, Asia, Latin America, Western and Eastern Europe. Artists who are resident in greater Sydney performed. When the *Carnivale* festival closed, *Café Carnivale* found a new home with *Musica Viva*. From January 2012, *Café Carnivale* will no longer be a program within *Musica Viva* and there are no future concerts that are currently scheduled.

With *Café Carnivale* being in limbo, what are the other avenues for World Music in NSW?

The *Sydney Opera House* is a significant presenter of *World Music*. In the main, *Sydney Opera House* programming is comprised of high profile international artists who are already committed to presenting at other festivals and events around the nation. They simply add-on performances in Sydney to their touring schedules. This gives Sydney audiences exposure to some significant CaLD artists. These concerts often feature a local support band, but this is driven more by the requirements of the guest artists and the Immigration Department. The *Sydney Opera House* presents these concerts on a cost recovery basis.

Top Shelf Productions is an important commercial promoter of CaLD music artists in Sydney. It presents and promotes about 40 world music concerts annually, about half of which feature NSW-based artists. *Top Shelf* presents in and with *Vanguard*, *The Basement*, *505*, *Camelot Lounge*. It also works with the *Peats Ridge* and *Woodford* festivals and with the *Sydney Opera House*.

Camelot Lounge is a live music venue in Marrickville. It programs a diverse range of CaLD musicians and singers and provides performance opportunities for both new and emerging artists.

Venue 505 has offered a strong platform for a range of styles from jazz to world music. Operating 6 nights a week in Surry Hills, it has built a good reputation for a mix of genres.

The *Sydney Sacred Music Festival* inaugural event was presented in 2011 at *Parramatta Riverside Theatres*.

There are various programming opportunities for CaLD music groups within arts centres and pub and club scene. There is also an Asian Australian collection of jazz musicians who perform in a

range of venues. Whilst there are opportunities for CaLD musicians, the loss of *Café Carnivale* is a significant blow to the programming opportunities that were previously there. It also profiled world music in a way that is not being replicated elsewhere in NSW.

More than half of the Australian population attends live music performances²². In live presentation and after the genre of *Rock*, record sales and download opportunities for world music is significantly high. The fact that *Café Carnivale* could support 70 concerts, playing to 7000 people per year, in mostly low profile venues, is another indication of its audience reach and potential. Of all the art forms, music created and performed by CaLD musicians has the greatest potential to reach a wider audience and export market.

Dance

Ausdance NSW DanceWest Residency Program offers Dance Space Residencies within *Parramatta City Council's Connect Studios*. The program supports independent artists who are based in Western Sydney. A minimum of 6 residencies are offered. One of those residencies is reserved for an Indigenous artist and one for an artist from a CaLD background.

Lingalayam Dance Company

In 1996 the *Lingalayam Dance Company* was founded by *Anandavalli*, as an Australian Indian Dance Company.

The company produces an annual season, in addition to smaller works, which are developed or commissioned, and performed at various times throughout the year. *Lingalayam* specialises in the Indian classical dance forms of Bharatha Natyam and Kuchipudi.

Lingalayam presents its annual season to the *Riverside Theatres* in Parramatta, as a part of its *Arts NSW* audience development strategy in Western Sydney. In 2005 *Lingalayam* brought together its own NSW-based orchestra, completing the artistic operational structure – a permanent company of dancers and musicians. This is particularly significant in reflecting *Lingalayam's* commitment to support and invest in young Australian dancers and musicians. The company strives to continually evolve and explore the confluence of Eastern and Western cultural influences.

youMove Company

This dance company is based in Parramatta and was founded by dance artist Kay Armstrong in 2008.

The company's activities comprise three strands: performance, mentorship and education. The education strand performance presentations and post-show workshops by the company for students (5-12 years) in Western Sydney schools.

²² Australia Council for the Arts, 2010, *More than Bums on Seats: Australian Participation in the Arts*, Sydney

FORM Dance Projects (FORM)

FORM previously known as *Western Sydney Dance Action* is dedicated to developing dance in Western Sydney.

There were 7 CaLD professional artists engaged by *FORM* in 2011. The number of CaLD community arts groups/individuals supported by Form in 2011 included:

- *STARTTS Dancing in Harmony Project*, with 5 community individuals; and
- *Mountains Never Meet* with 9 non-professional, untrained CaLD performers drawn from the community.

FORM also works with new African communities. These include the South Sudanese, Ghanaian, Rwandan and Burundian communities. In addition, *FORM* works with Chilean, Polish, Turkish, Armenian, Greek, Tongan, Cambodian, Iraqi and Vietnamese groups.

Dancing in Harmony is a project that is designed to assist African refugee community dance groups. It also aims to empower young people who are African refugees and to assist them and to tell their stories through dance. Its first season at *Parramatta Riverside* was a free event. In the following year, when a small fee was charged, many community members did not understand why a performance that was part of their culture should be paid for and did not attend.

New Media

The term '*New Media Art*' (sometimes called 'electronic' or 'digital art') includes work that is usually, though not always, screen-based. It is experienced via computer, or online, in galleries on screens and in installations, and is increasingly interactive. '*Hybrid Art*' (sometimes called 'multiplatform' or 'inter-arts') combines art forms that result in a series of 'deliverables' across a variety of platforms. These sorts of works include elements that can stand alone and connect with other elements and they often involve installation and/or performance.

There is a generation of CaLD artists who are technically savvy and who are realising the creative potential of digital technologies. They are bringing together artforms that were once traditionally discrete, in new ways. In doing so they are reaching new audiences.

Spoken language other than English can be a barrier for CaLD artists. The 'freedom' that technology can provide, allows artists to collaborate more easily and across great divides, and to reach broader audiences with their work.

CuriousWorks

CuriousWorks is an enterprise that grew out of a desire to give those in marginalised communities an opportunity to tell their stories. The focus is on building cultural leaders who are taught the skills to document their lives through the arts and the use of digital media. Significant recent projects include:

Urban Stories

The *Urban Stories* come from Fairfield and Liverpool LGAs. The Urban Crew represents the first Australians and 20 years of immigration with one Indigenous member and five other nationalities being represented. The CaLD groups are Chilean, Chinese/Thai, Vietnamese, Iraqi and Congolese.

Participants include Guido Gonzalez, Saif Jari, Anna Lam, Alan Lao, Shane Macdonald, Lazare Nyembo, Owen Biljabu (OJ), Morika Biljabu, Cassandra Nanudie, Jeremy Sammy, Curtis Taylor
Staff: Naomi Bower, Elias Nohra, Shakthi Sivanathan, Dave Wells and Eleanor Winkler.

The Lanka Project

The Lanka Project is a multi-platform, creative initiative centred around the stories of the diverse Sri Lankan-Australian community. Led by Shakthi Sivanathan, *The Lanka Project* consists of:

- An immersive audiovisual work
- A community-led dance and film project
- A theatre work
- An informal research blog

A community project was also designed – *The Banyan Project* – that melded classical Indian dance and new media skills development. It began in earnest in 2011.

Finally, an immersive audiovisual work was also designed and premiered at *Parramasala* in 2010 under the moniker *Leaving Lanka*. This experience was so successful, it was again a part of the *Parramasala* program in 2011, as a large scale, major work entitled, *The Other Journey*.

Neighbourhood Stories St Marys

Six residents of St Marys and three staff members from *Penrith City Council's Neighbourhood Renewal Team* worked with *CuriousWorks* to learn how to make videos and digital media that reported and reflected their local neighbourhood.

Detention

Detention is the result of eight weeks of workshops led by *CuriousWorks* with writer Caleb Lewis, movement artist Angela Hill and *CuriousWorks'* Elias Nohra. The workshops were held at *Holroyd High School* in Greystanes, Western Sydney, with drama students from years 10, 11 and 12.

Information and Cultural Exchange

Information and Cultural Exchange (ICE) connects the cultural life of Western Sydney with the rest of Sydney, the nation and the world. *ICE* is the largest non-government community arts organisation at the forefront of cultural engagement and creative practice, in Western Sydney.

ICE works alongside urban Aboriginal, cross-generational immigrant and newly arrived refugee communities. It aims to develop the skills and capacities of these groups, to express their unique stories in their own voice, allowing individuals to tap into the spectrum of human experience

that they encounter in their lives. Its programs encourage intergenerational participation and conversation.

ICE creates an environment for creative collaboration and cultural production by facilitating skills-development programs for members of the community with digital media tools. *ICE* facilitates storytelling and story-making, through a range of projects. These include films, music making and performance, spoken-word and dance performance, graphic art and photography exhibitions, and blogs.

Here is a sample of some of *ICE*'s key programs:

- *African Parenting Stories* engaged communities from five African language groups and multiple agencies and skilled them up to tell and broadcast compelling stories of love, apprehension and courage.
- *Vietnamese Stories* was a powerful inter-generational project where personal memories of Fairfield's Vietnamese community were explored.
- *Yallah! What's Your Story?* featured diverse stories of identity, belonging and hobbies produced by young people from Arabic-speaking backgrounds.
- Love, struggles and violence gave a sharp insight into realities for the participants from Samoan, Tongan, Fijian, Rotuman and Cook Islanders in *Pacific Specific* through music and spoken word.
- *Create Media* skilled up young refugees and newly arrived migrants to each start their own income-generating new media business.
- *Upstream* generated a series of stories created by participants from newly arrived migrant and refugee groups, which allowed them to reflect on the new experiences of water.
- Young Muslim communities participated in *Digi Diaries* to produce a range of screen-based works.
- *One Day in Cabramatta* was a community storytelling project running created in partnership with SBS to run alongside their Series *Once Upon a Time in Cabramatta*.
- *In Her Shoes* is a media campaign created with *Australian Immigrant and Refugee Women's Alliance* (AIRWA) to encourage migrant and refugee women to share their stories, to create engagement with other women, of all ages and backgrounds.
- *Digital Bites* was a program that enabled young people from CaLD (Culturally & Linguistically Diverse) backgrounds who have a sibling with a disability to express their stories.

ICE runs dozens of projects annually, but key programs are the *Switch Digital Arts Centre* (in partnership with Parramatta Council), and *Artfiles*, the artist support program and online directory. Currently *Artfiles* includes only artists and organisations based in Western Sydney. Given the infrastructure that already exists, if funds allowed the organisation to become a statewide database for CaLD artists and artswriters, it would become an even more significant resource. (See above for more detail about *Artfiles*.)

Curiousworks and *ICE*, are successfully demonstrating pathways of gaining access to new technologies and innovation. With an emerging generation of new practitioners, there is an opportunity for a stronger engagement with technology and contemporary media arts culture for CaLD artists and producers.

Literature

“Left to itself, every literature will exhaust its vitality if it is not refreshed by the interest and contributions of a foreign one.” Goethe²³

Publication of literature by CaLD writers is mediated by a number of factors, including the role played by critics, journal editors, agents and publishers.

For some CaLD writers, the translation of other literatures into English provides an opportunity to give profile to a diversity of writing. Translation can expand the reading public within NSW and beyond.

From 2008 to 2010, the *Literature Board* of the *Australia Council for the Arts* ran the *Languages Other than English (LOTE) Publishing Initiative*. This initiative aimed to support LOTE applications that demonstrated high literary merit, encouraging partnerships between writers, translators and publishers. There were very few applicants and only one successful project was supported.²⁴

In NSW, the *New South Wales Premier's Translation Prize* (\$30,000) instigated by *Sydney PEN*, an affiliate of *PEN International*, is awarded biennially. *Sydney PEN* is an association of Australian writers and readers, publishers and human rights activists. The prize is offered to Australian translators who translate literary works into English from other languages. The work can include poetry, stage and radio plays and fiction and non-fiction works of literary merit. The winner may or may not be from a CaLD background. (Most of the time, the award has *not* been given to a *writer* who does not come from a non-English speaking background.) Potential royalties for the CaLD writer is the financial reward. *Arts NSW* and the *NSW Community Relations Commission* share the responsibility of funding the prize in alternate periods.

In this age of digital media, online publishing is becoming a significant point of access and distribution for CaLD writers. Notable online reviews and journals are noted below:

- *Asia Literary Review*: Publishes the contemporary writing from and about Asia. <http://www.asialiteraryreview.com>
- *Mascara Poetry*: this Asian Australian online journal includes new poetry and essays from Australia, a featured writer, and new work from Asia. <http://www.mascarapoetry>
- *Westside and Westside Jr*: These two publications produced by *BYDS* are available in hard copy and as an online e-reader. <http://www.byds.org.au>

In addition to these journals and reviews, *Heat*, published by *Giramondo Publishing* and housed within the *University of Western Sydney*, will now be delivered for distribution to electronic readers in the future.

²³ Goethe, quoted in Esther Allen, ed. *To Be Translated or Not To Be: PEN/IRL Report on the International Situation of literary Translation*, Barcelona: Insitut Ramon Llull, 2007

²⁴ Brandl and Schlesinger Pty Limited for translation into English of *The Tsaplin Case* by Igor Gelbach (Russian), \$10,000

In recent times, an initiative was born as a result of a *Literature Board* of the *Australia Council for the Arts* policy discussion. It was acknowledged that writers from CaLD backgrounds were not joining the writers' centres and were not getting assistance with their writing or with regard to publication. The Board asked each of the component members of *Writing Australia* (the centres that are located in NSW, ACT, Tasmania, Victoria and SA) to undertake research within their own communities and to develop culturally sensitive programs. The programs needed to address both the individual and collective needs of CaLD writers and to present workshops. The programs arising from this effort will be rolled out in 2012. So far, the response has been excellent and has generated significant contact between the various centres and those cultural groups within their orbit.

The *NSW Writers Centre* has established an initiative to support CaLD writers. The Centre in partnership with *West Words* and *Westside Publications* plans to stage a symposium, *English as an Alternative Language* at *Bankstown Arts Centre* in 2012.

The *NSW Writers Centre* encounters 6000 writers in any given year. At the moment, the involvement of writers from CaLD backgrounds is around 5%.

PlayWriting Australia is a national service organisation that is based in Sydney. It provides a range of initiatives for playwrights to develop and promote their work. Specifically, it engages a *CaLD Outreach Coordinator* (part-time) to encourage and develop emerging CaLD voices.

In 2011, *PLAYWriting Australia* engaged 20 professional artists and 146 community arts workers (individual) from CaLD backgrounds.

In the context of a project called *200 Stories High*, *PlayWriting Australia* promotes the craft of playwriting in communities that are notable for their level of cultural and linguistic diversity. Project partners in Western Sydney include: the *Fairfield Intensive English Centre*; *Canley Vale High School*; *SydWest Multicultural Services*; *Chifley College Mount Druitt* and *Asquith Girls High School*. A team of experienced CaLD performers, including Kenneth Moraleda, Latai Taumoeopau, Hazem Shammam and Candy Bowers, delivers workshops.

Aside from English speakers, the language groups that were represented within the Introductory Workshops included: Armenian; Turkish; Khmer; Sudanese; Urghur; Vietnamese; Chinese; Arabic; French; Hungarian; Hindi and German.

In July 2011, a group of 8 young people were brought together through *Sydwest Multicultural Services* for an intermediate course in playwriting. A professional development course (*The Salon*) has also been created for artists from CaLD backgrounds. Salon writers 2010-11 were: Alana Hicks; Alissar Chidiac; Andy Ko; Candy Bowers; Kathryn Yuen; Latai Taumoepeau; Leo Tanoi; Mei Tsering; Peter Panayioti Polites; Roanna Gonsalves; Sala Abraham; Saleh Saqqaf; Seini Taumoepeau; Teik Kim Pok; Tresa Ponnor and Victoria Haralabidou.

Three significant initiatives support writing in Western Sydney, although these are not designed to be exclusively for CaLD writers. They are:

Westside at Bankstown Youth Development Services (BYDS). *Westside* is an ongoing writing and publishing project. It was initiated by BYDS in 1998. *Westside* produces two publications annually: *Westside Journal* and *Westside Jr.*, as well as a number of performance events and workshops.

In 2011, the fortnightly *Westside Writers' Group* meetings attracted up to 50 members (about 20 attendees each time the group met) over the year. Approximately 70% percent of these members identified as being from culturally and linguistically diverse backgrounds.

Workshops that were held across Western Sydney in a range of schools and organisations attracted approximately 1000 participants in all. 90% of these participants were from Indigenous or culturally and linguistically diverse backgrounds.

Backgrounds of participants included Arabic (predominantly Lebanese), Asian (predominantly Vietnamese), South Asian (predominantly Indian), and African (predominately Sudanese). *Westside* also worked with many Pacific Islander young people. Over 2011 *Westside* worked with people of about 100 different cultural backgrounds.

The Western Sydney Young People's Literature Project operates within the *Blacktown Arts Centre*. The project fosters a culture of reading and writing in the local area. This is achieved through the initiation and running of workshops, author residencies and professional development. It supports emerging writers and illustrators from the region and promotes the stories of the communities of Western Sydney and their places of origin.

Auburn Poets and Writers Group (APWG) operates out of the *Auburn Community Development Network*. Established in 2005, a core group of 12 multilingual poets and writers meet monthly and perform their writing in a variety of venues.

As mentioned previously, some major festivals do program CaLD artists, but these opportunities are usually provided for artists of international stature. The *Sydney Writer's Festival* (SWF) is an exception. Whilst the SWF festival does program significant international CaLD writers, there is also a strong representation of local and national CaLD writers profiled within the Festival.

Visual Arts

It would be easy to make the assumption that being a CaLD visual artist would present no issues or barriers to a career or participation in the broader artistic community. History would demonstrate that many great artists were born in one country, but that they moved to another in which they were highly regarded and successful. It is thought that the visual medium usually allows the viewer to immediately engage with the art without the barrier of language. Whilst there are some outstanding artists who can make the transition from one country to another and after some time, gain access to support from funding agencies, gallerists or curators, a great many visual artists in Australia who come from cultural minority groups struggle to gain access to assistance.

In the case of recent immigrants, language and access are the key barriers. Whilst the *National Association for the Visual Arts* (NAVA) offers information for artists, it is all in English. Additional

funds would be required to translate all of its key documents into several languages, even in an abridged form.

Even for well-established CaLD artists arriving from overseas, the onus is on those individuals to do their research about professional opportunities.

In terms of how their work is valued and understood, it is likely to be some years before these established artists can demonstrate how their work reflects Australian values, concerns and aesthetics, so gaining access to visual funding can elude them. An additional challenge facing artists trained overseas, is when their practice reflects a traditional artform that is not easily understood. Past research indicates that aesthetics and practices that come from non-Western traditions, are not recognised or readily accepted in an Australian context.

Galleries that are supported by local governments play a significant role in assisting artists from CaLD backgrounds. The local gallery is often the first stop for CaLD artists in the community, especially for those who are already established or trained as a visual artist. Gallery managers and curators appear to be supportive of such approaches, but there is a limit to the level of support that can be offered.

Programming trends within the galleries sector tends to fall into several categories. Some may have a permanent collection. Others have collections of work by professional artists that is curated for show. Local communities that may have had a professional arts worker involved in the facilitation of their creation produce some works. Local art prize showcases are common as is the hosting of touring exhibitions. These various forms of engagement provide access at different levels for artists with varying degrees of expertise and experience.

It can be difficult for artists from CaLD backgrounds to find 'the right connections' in the sector. The environment is lacking in programs of assistance that will enable these artists to break through into the mainstream. At all entry levels, finding the right person with whom a CaLD artist can speak, proves to be a challenge. At first glance, it would appear that the visual arts sector would benefit enormously from a 'broker' who could initiate meetings between artists and organisations to facilitate 'the right fit' for both parties. It is also important for artists to receive critical and curatorial feedback about their work, and to engage in discussion that encompasses the context in which it is being created and exhibited.

Western Sydney has many venues for the visual arts and crafts, providing outlets for the sale of local work as well as exhibition spaces for other Australian and international art-work.

In addition to the galleries identified in this report located in Penrith, Campbelltown and Casula, there is also the *Fairfield Museum and Gallery*.

In 2001 the Gallery has two spaces, the *Stein Gallery and Exhibition Space* and the *Community Space*. It has presented exhibitions by local artists, including:

- *Chinese Knots*: a project with 13 women from the Liverpool/Fairfield LGA who participated in a six-week workshop, led by artist Xiong Dadi;
- *African Communities in Fairfield* in which an exhibition and various events co-incided to celebrate the history of African communities in Fairfield

and

- *Spirit of Hmong People* Highlighted which highlighted the craft and meaning of tribal costumes.

Contemporary Asian-Australian artists have been assisted with the establishment of *4A Centre for Contemporary Asian Art* in a significant way.

In addition to this initiative, the *White Rabbit Gallery* houses one of the world's largest and most significant collections of contemporary Chinese art. It highlights works that have been produced since 2000. Most of the work that is on exhibition has been purchased from overseas, but the gallery does undertake some initiatives that will provide support for a number of local Chinese-Australian artists.

By and large, opportunities for CaLD artists are limited. Furthermore, openings for CaLD curators is just as much of an issue. Both the *Visual Arts Board* of the *Australia Council for the Arts* and *NAVA* offer *Curator Development* grants, but these are subject to national competition for limited opportunities. In short, there have been few successful applicants from CaLD backgrounds in any of these important categories over the years.

The *NAVA Curator Development Initiative*, provides the opportunity for emerging and mid-career curators to enhance their professional development. It supports by mentored placements within a gallery, art institution or a university. The program has been established for two years and has supported eight grants. One curator in this context was identified as coming from a CaLD background.

Case Study Bette Mifsud, Artist



Image: Bette Mifsud © Bette Mifsud

I was born in Parramatta Hospital in Sydney in 1958 to 'new Australians'. My parents had emigrated from Malta with my two older brothers in 1954. My first language was Maltese. I worked family market gardens in Western Sydney from the age of five until I left home at 23. My six siblings and I worked daily, and before and after school for generous weekly wages. We lived and worked almost entirely within our Maltese enclave in Western Sydney, rarely venturing beyond its physical and social boundaries.

My Catholic primary schooling was academically poor. My literacy skills improved steadily while attending my local public high school. Discrimination against migrant families was commonplace and often resulted in unprovoked verbal and physical attacks at school.

The Maltese community of my adolescence generally expected their daughters to marry another Maltese market gardener before leaving home. Pairings were sometimes arranged by parents, though not enforced. I was one of the first from my community to finish the HSC.

My mother constantly took family photographs to send 'back home' to Malta. She recognized my fascination with her photographs, and bought me a Kodak Instamatic camera when I was ten years old. I have been taking photographs ever since. I was a successful exhibitor in the Sydney-Nagoya Sister City photo competition in my teens.

A neighbour of one of our market-gardens encouraged me to apply to do a tertiary course in photography. In 1982, I began my Sydney College of the Arts visual arts degree with the intention of becoming a documentary photographer. I had been to the city of Sydney perhaps three times, and to the Art Gallery of NSW two or three times. At that time I was one of perhaps a handful of first generation Maltese studying in the arts in NSW.

College was thrilling to me. It suddenly opened up a 360 degree view of life and creative possibilities and associated learning. I felt free from the many restrictions of my former life. I was amazed to find no ethnic discrimination at art school. It was almost a surreal experience to be free of that discrimination and abuse. I felt as though I had emigrated to a different country. I had two languages and now two lives.

When I graduated in 1985, I did not know why I had become an artist. This insight would not emerge till later. This is too big a question to answer fully in a few short lines. Broadly, photography became the vehicle through which I would make sense of the world around me and my unique place in it.

When I attended Sydney College of the Arts it was very new, and run by avant-garde artists who had worked overseas and with such people as John Cage. Students were encouraged to experiment in all media prior to settling on one in the third year of the degree, and materials were provided. I saw this as an extraordinary opportunity to learn and develop my latent potential in any number of possible directions.

After I'd experimented with 'sound', print-making, drawing, painting and sculpture, Guy Warren, then head of painting, allowed me to engage in a double major in painting and photography. I applied the concepts learned in painting to my non-figurative photography and hybrid works.

While my minimalist black and white photographic works were very well received as ground-breaking by my encouraging painting teachers, they were vehemently rejected by my photography teachers as lacking in subject matter. Now, on reflection, from these two extreme viewpoints I may have had the sub-conscious realization that the sharp contrasts between how my work was now being received by my teachers paralleled the sharp contrasts between my former life in Western Sydney, and my new life of social and creative freedom and non-discrimination.

So, I completed my last year of the degree in the painting department, but mostly producing photographs that were in some way influenced by painting or hybrids of the two media.

I was fascinated by photography's dualisms. It mimics realism but not is reality, it has negative

and positive sides, latent and apparent imagery. Photography also mediates perception in very complicated and endlessly fascinating ways.

Years later Dr Susan Best would write in an article about my work²⁵, that my use of the two media incorporated a parallel Oedipal drama. Much later I became aware of this subconscious need to bring unity and reconciliation to areas of division. This underlying necessity continued right through to my doctoral work.²⁶ That work included research into traditional Maltese matriarchal architecture. The older I get the deeper I reach into my complex heritage. This heritage is complicated by my life and work on land seized from the first Australians.



Image: *Homage to Caspar David Friedrich*, 2005, pigment print on canvas, 120 x 76 cm.
Photo: Courtesy of the artist.

Summary

One of the challenges facing the consultant, is that there is a lack of relevant data available for analysis. In 2010, *PlayWriting Australia* undertook a survey of 105 companies in Australia. Companies were asked if they kept statistics on the proportion of artists employed who identify as or whom they know come from cultural and linguistically diverse backgrounds. Only 44% of

²⁵ Best, S 1993, "Bette Mifsud and the Matter of Photography", *Photogenic Papers* (Continuum), Vol. 6, #2, Ed. John Richardson,

²⁶ Mifsud, B 2011, "Coming to Ground: the work of Art Towards Ecohumanism", doctoral exegesis, University of Western Sydney.

surveyed companies indicated that they kept such statistics.²⁷ This equates with what I found in my approaches to organisations. Perhaps only one third of the organisations with which I made contact, could readily and easily provide the statistics that I was seeking. In some cases, staff members working within certain arts organisations were able to take the time to compile the statistics that I requested specifically for this project, but others were not able to contribute data at all.

In considering the data that was made available, it becomes easy to see that the majority of artists and artswriters from CaLD backgrounds, are residing and creating work in Western Sydney. The major arts centres in the region are facilitating a significant amount of work.

There is a significant push across the artforms, from Asian-Australian artists creating work. This is an exciting area of activity. It needs be noted that there appear to be 'waves' of specific activity initiated by artists who come from CaLD backgrounds. These happenings occur sporadically and are supported for a time. The pattern that follows is that the support of funding bodies and funded organisations is withdrawn and as a result, the work evaporates. A notable example of this kind of pattern can be observed in examining the impact of the wave of Eastern European immigrants who arrived during the 1980's. They were highly regarded initially, but over time, these artists have pretty much disappeared from the cultural landscape. Asian-Australian artists are starting to gain profile within the arts community, but there is a new group of first generation CaLD artists who are arriving as refugees from Africa, Afghanistan and Iran. If the structures for support shift to enable the newcomers, the other group might well disappear.

Future Direction

One cannot underestimate the challenges that might be faced in attempting to find solutions to support CaLD artists and arts workers, across the art forms, in regional and metropolitan areas and from various generations. It would be ideal if a policy could be generated that would respond to the broad range of issues and needs, but it is obvious that no one initiative could possibly satisfy the complex needs of CaLD artists. Nor would any one initiative make the work known to its potential audiences. This challenge is true for both individual artists and the institutions through which such programs of assistance might work.

The first stage in addressing a future policy that will be responsive and helpful, will require an acknowledgement that *there is a need to do more*. The commissioning of this report by Arts NSW does just that, even though it only scratches the surface of the research that needs to be done about this growing and important sector. In the view of the consultant, an ideal next step would be to commission a complementary research project that would consult directly with CaLD artists, in order to identify their specific issues and needs. It would be particularly valuable to examine the perceived and real barriers that CaLD artists face, when it comes to participating in the arts and achieving professional recognition. What do they make of the status quo? And what do they think could be done to increase opportunities for artists from CaLD backgrounds in NSW? Arguably, this kind of research has the potential to directly inform future policies and programs of assistance in the arts sector.

²⁷ Ipsos-Eureka, 2011, *Australian Plays: Attitudes, Development and Production* in 2010, Sydney

In the future, it will be important to keep the conversation alive. There is a need to continue discussions within NSW about cultural diversity and the arts. This conversation needs to take place through a variety of forums and across a number of platforms, so that it can capture and engage the broadest range of relevant participants. The *Multicultural Arts Forum* organised by *Groundswell* in April 2012 was a useful focus point.

The number one recommendation at the *IFACCA 5th World Summit on Arts and Culture*²⁸ was a call to action for governments, including the Australian government. The call states that governments should:

Commit to activating and implementing the spirit and principles of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression* (2005) and deliver on its objectives by making it central to national, state and local cultural policies. (IFACCA, 6 October, 2011).

In this spirit, the development of a strategy that supports CaLD artists, artswomen and audiences, would be the significant commitment that needs to be made. It is a spirit that is currently absent from the cultural landscape in New South Wales and arguably, it is also missing from the national context.

²⁸ *International Federation of Arts Councils and Culture Agencies* (IFACCA), 5th World Summit held in Melbourne, October 2011

Appendices

Appendix One: Consultations

Interviews, conversations and correspondence was undertaken with the following individuals.

Mohamad Ahmad	(Bankstown Youth Development Services)
Chloe Beevers	(Local Government and Shires Associations of NSW)
Paschal Daantas Berry	(Artist)
Jenny Bisset	(Blacktown Arts Centre)
Elizabeth Brown	(Southern Tablelands Arts)
Michael Dagostino	(Campbelltown Arts Centre)
Anne Marie Dalziel	(Campbelltown Arts Centre)
Katrina Douglas	(Joan Sutherland Performing Arts Centre)
Nicola Evans	(Australia Council for the Arts)
Keirsten Fishburn	(Casula Powerhouse)
Alyce Fisher	(South West Arts)
James Giddey	(West Darling Arts)
Andrew Gray	(South East Arts)
Victoria Harbutt	(Penrith Regional Gallery)
Jamie-Lea Hodges	(Outback Arts)
Rod Howard	(Arts Mid North Coast)
Scott Howie	(Eastern Riverina Arts)
Donita Hulme	(Information and Cultural Exchange)
Maryanne Jaques	(Arts Out West)
Denise King	(Arts NSW)
Sophia Kouyoumdjian	(Parramatta Artists Studios)
Jane Kreis	(Arts North West)
Alicia Leggett	(Orana Arts)
Robert Love	(Riverside Theatres)
Shawin Maharaj	(Cultural Performing Arts Network)
Kate Major	(Australia Council for the Arts)
Trish Malins	(Office of Communities)
Ali Manesh	(Artist)
Raffaella Marcellino	(Dean of the Australian College of the Arts)
Paul Mason	(Australia Council for the Arts)
Chris Mead	(PlayWriting Australia)
Anna Messariti	(ABC, Radio Drama)
Bette Mifsud	(Artist)
Carin Mistry	(Australia Council for the Arts)
Kiri Morcombe	(Blacktown Arts Centre)
Magdelana Moreno	(Kultour)
Antonietta Morgillo	(Australia Council for the Arts)
Brianna Munting	(National Association for the Visual Arts)

Cathy Murdoch	(Ausdance NSW)
Vivien Naimo	(Murray Arts)
Jiva Parthipan	(NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors)
Annalouise Paul	(Groundswell)
Greg Pritchard	(Western Riverina Arts)
Mark Reedman	(Upper Hunter)
Elizabeth Rogers	(Regional Arts NSW)
Philip Rolfe	(Parramasala)
Angela Rosero	(Groundswell)
Judith Rudge	(Blacktown Arts Centre)
David Ryding	(NSW Writers Centre)
Vimala Sarma	(Nayika Indian Dance)
Aaron Seeto	(Gallery 4A)
Annette Shun Wah	(Performance 4a)
Shakthi Sivanathan	(Curiousworks)
Omeima Sukkarieh	(Auburn Cultural Development Network)
Lisa Torrance	(Information and Cultural Exchange)
Carolina Triana	(Groundswell)
Julia Tsalis	(NSW Writers Centre)
Tamara Winikoff	(National Association for the Visual Arts)
Lyn Wallis	(Australia Council for the Arts)
Peter Wood	(Arts Northern Rivers)
Vaughan Wozniak-O'Connor	(Blacktown Arts Centre)
Thida Yang	(Community Relations Commission)
Mouna Zaylah	(Information and Cultural Exchange)

Appendix Two: Arts NSW funding for 2011-12 for organisations referenced in report

This is a list of those organisations referenced in this report which were funded by Arts NSW in 2011-12 through the Arts Funding Program.

This list is not the total *Arts NSW* funding for CaLD activity. Many arts organisations funded by *Arts NSW* for program funding undertake CaLD activity as part of their operations and it is difficult to determine which proportion of this total funding may be classified as CaLD funding. In addition, some organisations and projects identify their activity as CaLD which may not be consistent with some definitions while some organisations and projects do not wish to define or identify their activity as CaLD activity.

Organisation	Description	Total
Asian Australian Artists Association Inc	the creative development and public presentation of new work by Ken and Julia Yonetani	\$36,000
	year 3 of the strategic industry development: 'Chinatown Community Mapping Project' (2010-2012)	\$45,100
	year 3 of triennial program funding (2012)	\$135,649
Australian Dance Council – Ausdance (NSW) Inc	year 1 of triennial program funding (2012-2014)	\$186,622
Bankstown City Council for Bankstown Arts Centre	the 2012 annual program	\$41,750
Bankstown Youth Development Service Inc	year 3 of triennial program funding (2010-2012)	\$177,387
Blacktown City Council for Blacktown Arts Centre	year 3 of triennial program funding (2010-2012)	\$156,518
Blacktown City Council	year 1 of triennial program funding (2012-2014) for the Western Sydney Young People's Literature Program	\$130,000
Campbelltown City Council for Campbelltown Arts Centre	year 3 of triennial program funding (2010-2012)	\$260,863
Country Arts Support Program	managed through Regional Arts NSW	\$250,000
Curious Works for Matta Media	the strategic industry development of 'Stories that Matta'	\$30,000
Curious Works for Mr Shakthi Sivanathan	the creative development of 'A Counting and Cracking of Heads'	\$21,489
Fairfield City Council for Fairfield City Museum & Gallery	2012 annual program funding	\$40,000
Form Dance Projects Incorporated	year 1 of triennial program funding (2012-2014)	\$81,440
Information and Cultural Exchange Inc	year 1 of triennial program funding (2012-2014) including management of Artfiles	\$313,035
Lingalayam Dance Company	the creative development of a new work in collaboration with TaikOz	\$29,702

Organisation	Description	Total
Liverpool City Council for Casula Powerhouse Arts Centre	2012 annual program funding	\$125,000
NSW Writers' Centre	2012 annual program funding	\$125,400
Parramatta City Council for Parramatta Artists` Studios	2012 annual program funding	\$80,000
Parramatta City Council for Riverside Theatres	the creative development and public presentation of True West Theatre	\$60,000
Penrith Performing and Visual Arts Ltd	year 2 of triennial program funding (2011-2013)	\$356,300
PlayWriting Australia	year 2 of triennial program funding (2011-2013)	\$50,900
Powerhouse Youth Theatre Inc	introductory short film making workshops in three high schools in the Fairfield Local Government Area	\$9,000
	year 1 of triennial program funding (2012-2014)	\$41,500
	the creative development of a music and dance collaboration, 'Am I'	\$29,746
STARTTS - NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors	program funding	\$102,500
	project funding	\$7,000
Urban Theatre Projects Ltd	year 1 of triennial program funding (2012-2014)	\$152,700

Appendix Three: NSW Regional Arts Activity

ALBURY WODONGA

Murray Arts

- Bhutanese Dance group
- *Bonegilla Migrant Reception and Training Centre* a landmark museum
- Active Dutch, German and Croatian clubs
- Active Filipino community

CENTRAL WEST

Arts OutWest

- Bathurst Multicultural Choir is active.
- Harmony Day events in major towns in the region.

EASTERN RIVERINA

Eastern Riverina Arts

- Department of Immigration and Citizenship funded project to create a website
- *The Wagga African Association* (WAFRICA) is a voice for the African community. *Members* participate in community building activities, fundraising and performances.
- Wagga Wagga celebrates Harmony Day and Refugee Week
- Wagga City Council has supported a Multicultural Street festival for five years.
- In 2012 the *Booranga Writer's Centre* and the *Multicultural Council of Wagga* will be publishing an anthology of local multicultural writing.
- Key African communities are from Sierra Leone, Sudan and Burundi. There are growing Burmese and Afghani communities.

FAR WEST

Outback Arts

- *Lightning Ridge & Region Transcultural Community Council* undertakes some activities

MID NORTH COAST

Arts Mid North Coast

- Coffs Harbour holds an annual *Multicultural Harmony Festival*. Harmony Day events are also held in Taree, Wauchope, Port Macquarie, and Great lakes annually
- Coffs Harbour has a large Pan African community.
- Woolgoolga has a significant Indian Sikh community and holds the annual *Curry Fest*, celebration of food and culture.

- Coffs Harbour city council has a *Multicultural Reference Group* as do a number of councils across the region.
- Coffs Harbour also has a large Burmese community that holds an annual event to celebrate Chin National Day.
- The Sudanese community in Coffs Harbour holds an annual event to bring the community together.
- CALD Communities hold a number of events throughout the year, across the Mid North Coast, as a form of celebration and cultural awareness
- Coffs Harbour Education Campus holds an annual Multicultural and Cultural awareness event spread over a four-day period at a number of venues.
- *Women of the World* gathering annually in Coffs Harbour as well as various events and workshops throughout the year.
- Events to celebrate Chinese New Year and sister city events are held in Coffs Harbour.
- Annual Events for Chinese New Year are held in Port Macquarie.
- There are active Multicultural Women's and Men's groups in various centres on the Mid North Coast.
- There is a Mid North Coast Multicultural Interagency.
- There are training opportunities presented through *Anglicare, Mission Australia, ETC, Australian College of Applied Education* colleges, volunteer programs, *TAFE* etc.
- Coffs Harbour has a large and growing refugee community made up of peoples from Africa, Burma, Afghan, Iran and Iraq. There is also a large Sikh community, Asian community and Italian Community. This is a growing population right across the whole of the Mid North Coast and there are many different avenues of Cultural Awareness programs that take place on a regular basis.

NORTH WEST

Arts North West

The major focus of the region is Aboriginal culture or Australian heritage events, as distinct from 'multicultural' activities. Each local council has citizenship ceremonies to welcome new citizens and cultures to the region and run Harmony Days. *Regional Development Australia (Northern Inland)* RDA (NI) runs a skilled migration program but there have not been any arts workers brought in on that program to date. There are Sudanese communities in Armidale and Tamworth.

However there is:

- *Armidale Harmony Group* and Harmony Day: The *Armidale Harmony Group* consists of 25 nationalities, with up to 60 living in the city and studying at the University of New England or at local schools. Armidale's Harmony Group began in 1999 and has celebrated Harmony Day every year on March 21 since 2000.

- Moree has a Harmony Day too and ran Harmony on *The Plains Multicultural Festival* a few years ago.
- Tamworth has a Harmony Day.
- *Social Ventures Media* (based in Armidale) ran a *Sudan to Tamworth* film project: <http://sites.google.com/site/socialventuresmedia/Home/sudan-to-tamworth>
- *ArtStart* funding assisted in the development of a mural at *Armidale City Public School* that highlights the cultural diversity and artistic talent of the children. Professional artist Dominique Hopf worked with Year 5/6 students over a 12-month period spanning 2010 and 2011 to design and construct a mural that would be aesthetically appealing, durable and meaningful. Ojaswi Shilpakar, who comes from Nepal and usually has his name shortened to OJ, contributed the picture of a boy playing a set of tabla drums. "We had the idea of putting multicultural things on it, so we researched the background of different cultures. I came up with the boy playing the tabla," OJ said. Chieer Chadar from Sudan did a Sudanese drummer, while Will Stonestreet and Ryan Davies designed angels, birds, a piano player and a snake.
- *Porchetta Festival* in Gunnedah - <http://www.porchetta.com.au/>
- *Nundle Go For Gold Chinese Easter Festival* on April 2012. The Festival celebrates the village's gold mining history and the many Chinese who were drawn there to seek their fortune. The Easter festival features: Twice daily Chinese Lion Dance on Poles three metres above street level, and two 15-metres long celebration dragons brought to life by nine young dancers from the Australian Yau Kung Mun Association and Traditional Chinese music performers David and Eva Wei.
- *The Roxy Theatre and Greek Café/Museum* <http://www.roxybingara.com.au/restoration-of-the-greek-cafe%c2%b4/>

NORTHERN RIVERS

Arts Northern Rivers

- *Creative People's Collective* has announced funding for a Hip Hop festival working with African refugee groups.
- *Northern Rivers Community Legal Service* has used forum theatre technique for educating CaLD communities about workplace rights.
- Unity Festival (October) Takes place in Murwillumbah with CaLD communities. Includes a Country Arts Support Program (CASP) funded program for a multicultural dance, music food, art and craft event.
- Harmony Day Festival in Byron Bay
- *Youth Connections* is Lismore based working with African refugee community with workshops in music and film.
- *New Italy museum* is between Byron Bay and Grafton that celebrates the early arrival of Italians in the area.

ORANA

Orana Arts

- Dubbo holds an annual Multicultural Festival – where most acts are brought in.

SOUTH EAST

South East Arts

- As a result of the Snowy Mountains Hydro-electric scheme there is a diversity of people from a Czech, German and Polish background located in the region and they organise local arts events.

SOUTH WEST

South West Arts

- Deniliquin Harmony Day celebration
- Hay Prisoner of War reenactment event

SOUTHERN TABLELANDS

Southern Tablelands Arts

Queanbeyan has the *Queanbeyan Multilingual Centre* (QMLC) and the QMLC organises multicultural festivals in Queanbeyan, Goulburn and Cooma in March each year.

- Goulburn has an active *Goulburn Multicultural Centre* (GMC) that provides support services to migrants & refugees.
- *Multicultural Activity Group In Cooma* (M.A.G.I.C) group meets 2-3 times a month for multicultural activities such as cooking sessions, creative writing, art and craft.
- There is history of Italian migrants in the area and more recently African arrivals.

UPPER HUNTER

Arts Upper Hunter

- *A Little Bit Of Italy In Broke* – Italian food and wine accompanied by live music.
- Harmony Day events in or around each LGA – Dungog, Gloucester, Muswellbrook, Singleton and Upper Hunter Shire – typically these involve CaLD entertainment and relevant food
- The *Muswellbrook Spring Carnival* sometimes has a CaLD strand in it.
- *Northern Settlement Services* (in Newcastle) does outreach work with new arrivals.
- *Primo* meatworks in Scone employs some a number of Koreans for a number of weeks and then flies them home. An interesting “cluster” of CaLD people in the region.
- There are a few local CaLD artists but they do not identify themselves as CaLD.

WEST DARLING

West Darling Arts

- Broken Hill is a very multicultural community. As a mining town many migrants came from Italy, Malta, Sicily, Croatia, Wales.
- Broken Hill still has a Croatian Club and an Italian Club.
- The Broken Hill Train Museum has a permanent exhibition about the migrant families in Broken Hill.
- There are no multicultural festivals taking place in the area though.

WESTERN RIVERINA

Western Riverina Arts

- Griffith multicultural festival.
- Griffith annual Sikh Games with sporting and cultural events.
- Large Pacific Islander and Indian communities.

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