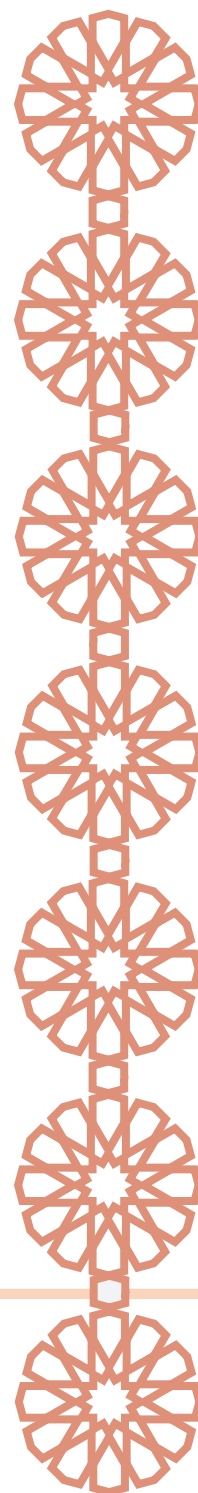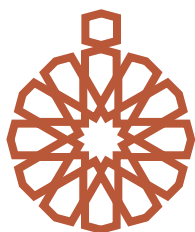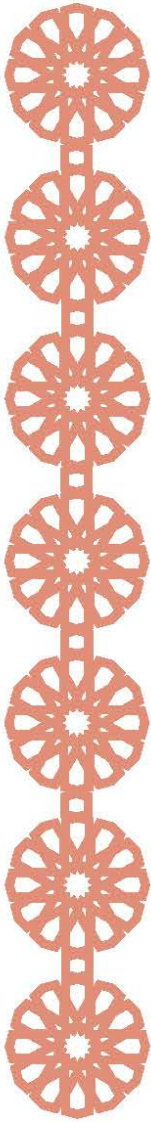A Research Report presented by
Nexus Arts &
The Research Nexus

You're Welcome:

A Guide for Arts Organisations to Increase Cultural Diversity in Our Audiences
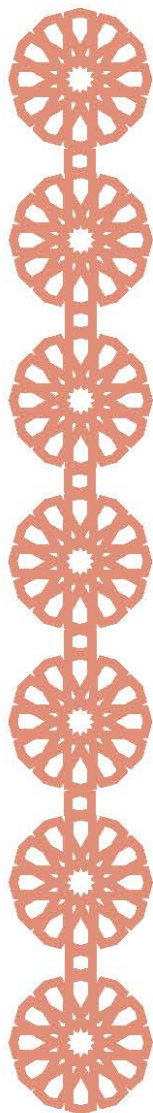
Acknowledgements

This report should be read alongside the *Barriers to Arts Participation by Culturally and Linguistically Diverse (CALD) Audiences Literature Review*, 2020. Both reports provide, for the first time, a snapshot of audience engagement with the arts in South Australia by audiences who identify as culturally or linguistically diverse. These papers establish a platform from which to conduct further inquiry into diverse audience engagement in the arts in Australia.

For the purposes of this report, the term culturally and linguistically diverse (CALD) will be deployed to define research participants and audience members who identified themselves as people who:

- Were born in Australia, or who have migrated to Australia;
- Identify with ethnic, cultural, racial, or religious groups other than, or in addition to, white-Anglo-Celtic; and/or
- Speak languages other than, or in addition to, English.

The acronym CALD is a construct that is used to define the group of people who are non-Anglo-Celtic in Australia, typically in a government context. This term excludes First Nations people. While the acronym CALD is deployed for the purposes of consistency in this study, neither the commissioning body nor research team recommend the use of this term to describe or engage people with culturally diverse backgrounds.
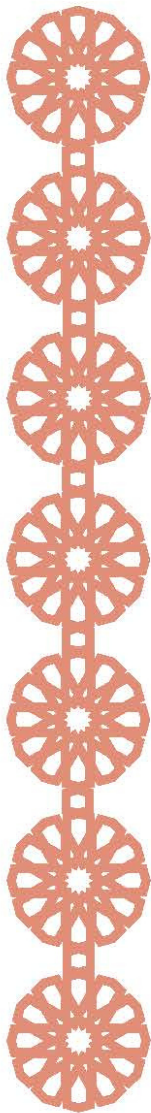
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Some of the editorial decisions and outcomes presented in this report do not necessarily reflect the weighting given to key findings by the research team.

Research study design, focus group management, data analysis and project report: The Research Nexus

Commissioning Editors: Nexus Arts

Emily Davis MBA, Chief Operations Officer, The Research Nexus
Emily Davis is a working artist and creative industries consultant specialising in live music entrepreneurship, audience development and evidence-based research translation.

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www.theresearchnexus.com

Artwork for this report was prepared by graphic artist Hani Ashtari.

https://www.facebook.com/HanigraphicStudio

Project Partners

Nexus Arts

Nexus Arts is a leader in intercultural artistic practice. It is the only contemporary arts organisation in South Australia with this focus, presenting work which explores, promotes and celebrates cultural diversity. The organisation fosters excellence by supporting culturally diverse and First Nations artists with development programs and presentation opportunities, engaging broad audiences to experience diverse artistic practice.

Nexus Arts has a reputation for sector-leading, dynamic work, supporting more than 100 Australian artists annually through inventive programs such as the Nexus Live concert series, Interplay music development program, visual arts exhibitions, and studio residencies. Nexus Arts commissions collaborative intercultural work which offers supported creation and promotes artistic risk-taking, and provides artists with national and international connections through strong strategic partnerships.

Nexus Arts is committed to:

- Presenting, promoting and supporting high-quality contemporary music and visual arts by culturally diverse and First Nations artists;
- Commissioning new work exploring intercultural artistic practice;
- Developing and nurturing emerging artists;
- Inspiring, stimulating and cultivating broad audiences; and
- Engaging with diverse partners to work collaboratively in these efforts.

The Research Nexus

The Research Nexus is a dynamic, female-founded, South Australian company that exists to take evidence-based research from the realms of research and translate it into practice. It works with those who want to commercialise research in the for-purpose or the for-profit domains. The Research Nexus applies thoughtful and appropriate methodology to uncover complex core issues, and using expertise and innovation, finds constructive and practical solutions, translating and commercialising research for use in real world applications.
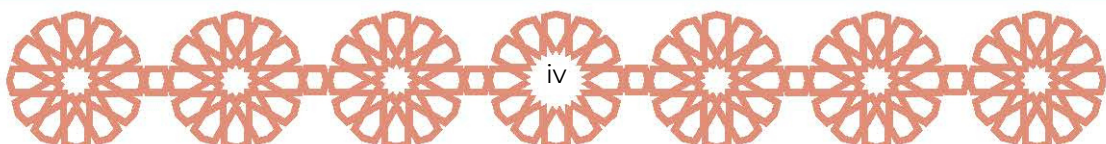
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Department of Premier & Cabinet: Multicultural Affairs

The Department of the Premier and Cabinet is responsible for the development of multicultural policies and programs and the promotion of cultural diversity in South Australia.

Multicultural Affairs has a vision to achieve an open, inclusive, cohesive and equitable multicultural society, where cultural, linguistic and religious diversity is understood, valued and supported.

They advise the South Australian Government about the development of policies and programs that promote cultural diversity and all matters relating to multicultural affairs.

With a focus on supporting the community and encouraging communities to showcase their cultural diversity, Multicultural Affairs is also responsible for the administration and delivery of multicultural grant programs, events, awards, community forums, support programs and resources.

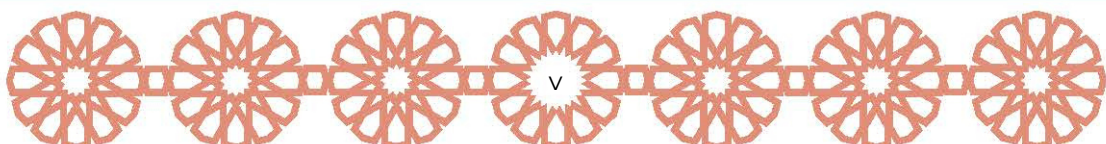This project was supported by the Government of South Australia through a Multicultural Affairs Stronger Together Grant.

Definitions

Culturally and Linguistically Diverse (CALD)
For the purposes of this study the term culturally and linguistically diverse (CALD) is used to describe people who identified themselves as:

- Born in Australia, or who had migrated to Australia; and/or
- Had ethnic, cultural, racial, or religious heritage other than, or in addition to, white-Anglo-Celtic, via parents or grandparents; and/or
- Spoke languages other than, or in addition to, English.

This term is a construct and is typically applied in governmental or institutional settings. It is not commonly used at a personal level between people from diverse backgrounds. In accordance with funding guidelines, this terminology is used as a descriptor; however, it is not the preferred term of the commissioning body or the research team. This definition, and this research, does not include First Nations people.

Attendance
Within this report, focus group participants were invited to discuss their attendance at arts events. We sought to clearly distinguish this form of audience engagement from participation in the arts, to avoid any confusion with acts of making, production, or performance that they may also engage in. The term attendance was applied broadly, however, and includes visitation at arts events and spaces where art is exhibited, alongside involvement in any public programming, such as artists' talks, lectures, or workshops, associated with the art.

Technical Aspects of a Work
Reference to the technical aspects of a work within this report refers mainly to the instrumentation or techniques applied in the creation and delivery of a performance, or the medium or format of visual arts works.

Festivals
The term festival is used with the arts sector to describe numerous, distinct types of programs and our focus group participants reflected this within the discussions. Within this report therefore, the term *festival* includes, but is not limited to:

- A full program of arts events curated by a single institution, with thematic, stylistic, geographical links over a discrete period of time (days or weeks), such as the Adelaide Festival, or the OzAsia Festival.
- A curated day-long, or multiple day event with single or multiple art forms and other activities (food, stallholders, children's entertainment), such as WOMADelaide, or Fork in the Road Festival.
- An open access arts festival where the program is not curated, but rather consists of artists who register themselves and their work within the program, such as the Adelaide Fringe Festival, or the South Australian Living Artists Festival.
- Religious, cultural, or national events celebrating or commemorating particular moments, for example, national days, independence days, or religious observances, such as Glendi Greek Festival, or the Ukrainian Independence Day.

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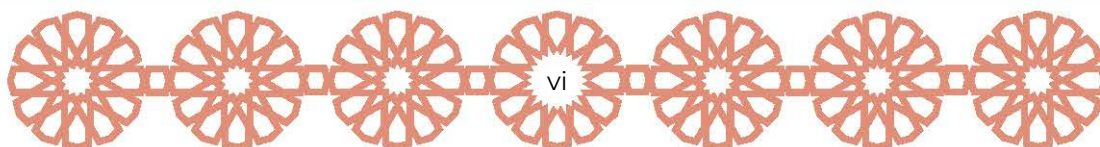
“ **We're humans, our basic instinct is we want to belong.** ”

Gareth, Arabic language group.

Executive Summary

Culturally and linguistically diverse (CALD) Australians account for 39% of the Australian population yet they are still underrepresented in the arts as leaders, arts workers, artists and audiences. Despite their strong support for arts events, captured in quantitative Australian national arts participation surveys, little qualitative data is known about the barriers that they experience as audiences. In 2020, this study was commissioned by Nexus Arts, supported by the Government of South Australia through a Multicultural Affairs Stronger Together Grant.

The purpose of this research was to discover the unique experiences of CALD audiences and, with this evidence, to create a toolkit to assist arts organisations to become more inclusive of audiences with culturally and linguistically diverse backgrounds. The findings of this research offer a rich and nuanced body of data that will inform arts organisations locally, nationally and beyond on how to better engage with our audiences.

Methodology for Focus Groups

Context
A literature review was conducted to answer the following question: To overcome any barriers to attendance, what are the best principles and practices utilised by intercultural arts organisations to facilitate audience attendance? The findings of this research are presented in the literature review titled *Barriers to Arts Participation by Culturally and Linguistically Diverse (CALD) Audiences* (2020), which is available at www.nexusarts.org.au.

Using the knowledge gained in the literature review and the gaps identified in this knowledge, the project progressed to the next stage - conducting community focus groups. The purpose of the focus groups was to gain an understanding from a local perspective of the barriers and enablers to attendance at arts events by an intercultural audience.

Focus Groups

The budget allowed for four focus groups to be conducted. Each focus group was scheduled to run for 1.5 hours, although some ran for two hours due to the larger number of participants. In consultation with Nexus Arts, language spoken was used as a discriminator for the focus groups in order to avoid limiting inclusion to national groupings. It is recognised that that each language group has many variations, however this simple model asked for participants from broad language backgrounds comprising:

1. Arabic
2. Mandarin
3. Spanish
4. English

The purpose of the final English group was to recognise that we could not possibly cover all languages spoken by diverse participants residing in Adelaide. By convening a group in which English (Australia's main language) was spoken, it was hypothesised that if people wanted to participate in the focus groups and did not speak one of the three other languages, then this may still offer a path to participation. In addition, we reasoned that the well-established migrant communities would likely be able to participate in English, therefore broadening the cross section of participants by embracing new and established migrants.

Focus Group Recruitment Survey

As part of the project, Nexus Arts hired Project Coordinator, Marwa Abouzeid to recruit participants for the focus groups. With support from emerging arts leaders identified within the Adelaide community, a range of marketing tools were created, and connections and contacts within community groups leveraged to promote the research project. These activities are captured in Appendix A. Additionally, researchers created an online survey to recruit potential research participants and collect quantitative data on demographic traits (age, gender, birthplace, languages spoken); psychographic traits; behavioural information relating to arts attendance, preferences, and responses to arts promotion; and geographic information, including the suburbs people lived in, and the countries they were born in or had connections with, had they migrated.

This survey data informs the analysis included in the research report. Questions were optional, meaning some participants left some answers blank. A copy of the online survey can be found in Appendix B.

Below are the key findings from the recruitment survey:

- There were 56 individual responses to the online survey.
- Of these responses, 48 people indicated they would like to attend a focus group to share their experiences and participate in further research.
- Every respondent answered that they like to attend arts events (100%).
- In terms of frequency of attendance, there were 45 responses: 22 respondents indicated they attended arts events monthly, 10 attended arts events fortnightly, 5 attended weekly, 4 attended quarterly, and 4 attended yearly. Interestingly, therefore, when participants were asked how often they attended arts events, 100% of survey respondents stated that they were regular attendees of arts events.
- Of those who answered the question of gender, 76% of respondents selected female, 22% selected male and 3% selected 'other'.
- Of the 56 respondents, 7 were born in Australia, and the remaining 49 migrated to Australia. This represented a higher than expected proportion of migrants.
- In terms of languages spoken, 5 participants spoke only English in their family home; 35 spoke 2 languages (English and one additional language); 12 participants spoke 3 languages; 3 participants spoke 4 languages, and 1 participant spoke 5. This is pertinent when considering that diverse audiences can be connected to more than one language group.

Age Range
Of those who shared the year of their birth, the most represented age group in the survey was 36-40 year old participants (17) followed by 31-35 (9). The 56-60 age group was also well represented in the survey. The age bracket between 18-30 had very small representations (3 in total), as did the 61-70 bracket (2 in total). There were 5 participants in the 46-55 age bracket.

Countries of Origin
Of the 56 respondents, 49 had migrated to Australia, 6 reported that they were born in Australia, and 1 did not answer. The highest concentration of respondents was born in Colombia (10), followed by Chile (3) and Iran (3). Other countries of birth listed included Brazil, China, Egypt, El Salvador, Germany, India, Iraq, Japan, Jordan, Kuwait, Lebanon, Malaysia, Mexico, Palestine, Panama, Paraguay, Peru, Russia, South Korea, Spain, Syria, Taiwan, Venezuela, and Zambia. In some cases, the country of birth stated did not represent the ethnicity with which participants identified.

Year of Migration
Of the 50 responses to this question, 22 participants indicated they had migrated ten or less years ago. The two biggest cohorts were those who migrated in 2018 (5) and those who migrated in 2014 (5). This is a significant number of recent migrants (defined as <5 years) with 24% respondents in this category. The earliest year that a participant reported migrating was 1975.

Identity

The survey asked participants to describe their identity using free text. Each respondent was asked to list 'any, or all of the cultural groups, religions, ethnicities, nationalities' with which they identified. The answers ranged from descriptions of their ethnic background, religious affiliation/s, and other identifiers such as sexuality. Many responses contained multiple descriptors from several different categories. Only one participant used the term CALD.

A complete copy of the data captured in the recruitment survey is presented in Appendix C.

Focus Group Research Framework

The recruitment survey highlighted the intersectionality which existed within each language focus group. The aim within each of the focus group sessions was therefore to foreground this intersectionality by engaging in thoughtful dialogue around the three broad topics outlined below, and to deepen the understanding of the ways in which diversity, equity, and inclusion are relevant to everyone.

The three areas for discussion were:

- Knowledge of arts organisations, patterns of attendance, rationale for attending;
- Personal identity, representation, self-perception; and
- Nexus Arts-specific attendance.

Focus Group Participant Demographics

The demographic information of each participant is presented in Table 1. Note that all participants have been de-identified for privacy purposes. Focus group participants included a cross-section of people who had recently migrated, people who had migrated many years ago, and people who were born in Australia. In light of the differing responses people from across various migration experiences reported in our focus groups and their contrast with the experiences of CALD participants born in Australia, our research highlighted that the relationship between migration and arts engagement warrants further investigation and that additional inquiry in this space will continue to enrich data collected on audience experiences in relation to CALD individuals.

In summary:

- There were 23 focus groups participants: 9 male participants and 14 female participants.
- The Arabic language group had 7 participants, the Spanish language group had 9 participants, the English language group had 4 participants and the Mandarin group had 3 participants.
- The Mandarin language group had only 3 participants, despite the same marketing efforts by the Project Coordinator.
- There were a total of 4 focus group participants who had been in Australia for less than two years.
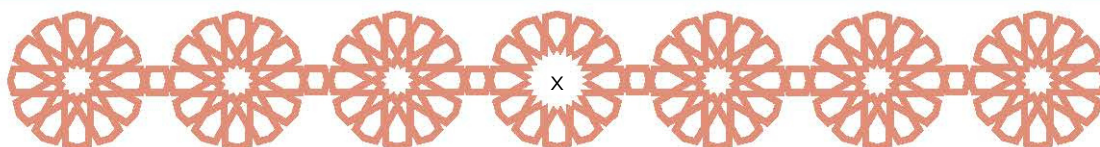
- The ages and countries of origin of the focus group participants are summarised in the following table. The recruitment survey questions were optional, and many participants did not disclose their ages in the survey, hence the unknown information.
- 10 participants attended the focus groups without completing the survey prior to, or after the sessions.

In total, 66 people participated in this research project.
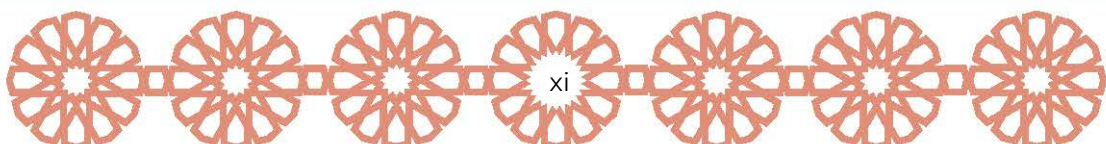
Table 1.0 Participant Demographics

Language group	Name*	Gender	Year of Birth	Country of Birth	Years in Australia
Spanish	Manny	Male	1976	Colombia	2
Spanish	Ray	Male	1984	Colombia	6
Spanish	Sarah	Female	-	-	-
Spanish	Rebecca	Female	1963	Paraguay	30
Spanish	Damien	Male	-	-	-
Spanish	Marie	Female		Colombia	6
Spanish	Jack	Male	-	-	-
Spanish	Patricia	Female	-	Colombia	5
Spanish	Emma	Female	1983	Colombia	4
Arabic	Peter	Male	1979	Kuwait	2
Arabic	Joel	Male	-	-	-
Arabic	Gareth	Male	-	Jordan	2
Arabic	Amy	Female	1988	Russia	1
Arabic	Samantha	Female	-	-	-
Arabic	David	Male	-	-	-
Arabic	Jane	Female	-	Lebanon	26
Mandarin	Louise	Female	1990	Australia	n/a
Mandarin	Kerry	Female	-	-	-
Mandarin	Matt	Male	-	-	-
English	Leila	Female	1981	Iran	13
English	Aiya	Female	-	Japan	16
English	Margaret	Female	-	-	-
English	Wendy	Female	-	Zimbabwe	17

* All participants have been de-identified and given pseudonyms. Some information was not provided by participants in the survey and others chose not to complete the online survey but still attended a focus group.

Focus Group Proceedings

Prior to each focus group, every participant was sent a project information sheet and consent form. Each participant signed a consent form prior to participation. A translator was made available for each focus group, though this service was only requested by the Spanish-speaking group. In this instance, the translator read the consent form and the project information sheet to the participants. Any questions the participants may have had about the project were answered before the focus group discussion commenced.

Each focus group was scheduled to run for 1.5 hours, although some ran for two hours due to the number of participants. Dr Karen Patterson facilitated each focus group and Emily Davis observed using Zoom. After each session, they debriefed to discuss key thoughts and insights gained in that session. These thoughts and insights were carried forward to the next focus group.

Analysis

Each focus group session was recorded and transcribed. The following elements were drawn from grounded theory.

Purposive Sampling

Participants were selected for the lived experience required to answer the focus group questions.

Constant Comparative Analysis

The debriefing sessions held after each focus group were used to discuss and compare within and between focus groups. Prior to coding both Dr Karen Patterson and Emily Davis undertook memo writing to reflect on their experience, their thoughts, feelings and intuitive contemplations.

Coding

Each focus group was first analysed separately using the focus group questions as discriminators. Initial coding was conducted by both Dr Karen Patterson and Emily Davis to fracture the data and to compare each focus group between them to look for similarities and differences in their coding patterns.

Following the initial coding, the data were loaded on MindMeister mind mapping software, again using the focus group questions as the discriminator. The focus groups were then combined by using the answers to each question until saturation was reached. From here more abstract themes were developed allowing theory to emerge from the data.

Key Findings

The following key findings will assist arts organisations to better understand audience drivers, enablers and barriers to attending arts events.

1. Drivers for Attendance

Audiences are driven to attend certain events over others, based on their personal preferences, tastes, experiences, aspirations and desires. Drivers are audience-generated, and arts organisations must deepen their understanding of their target audience's drivers to inform activities that will reduce barriers to participation for diverse audiences.

i. Story

The main driver for attending arts events was the story behind the art. This included the themes, influences, statements, and content of music and visual art works. When participants understood the story, they were able to relate to the work and the artist, and were therefore more inclined to attend. Participants were not drawn to attend events because of the technical aspects of production, instrumentation, technique, genre or medium.

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ii. Context

The context of a performance or artwork was also important to participants. They often found artworks or music more difficult to relate to when the significance of the work was not clear, or when assumptions were made about prerequisite knowledge required to contextualise the work.

iii. Artists as Audiences

Participants who were also visual artists or musicians were driven to attend arts events as part of their practice, professional development, to support their peers and to extend their professional networks.

iv. Connecting to Culture

Participants sometimes attended events linked to their cultural backgrounds. This tended to be more common amongst recent migrants and less common amongst participants born in Australia or those who had migrated many years ago. On the whole, participants were extremely open to attending events that promoted cultures other than their own. A majority of participants expressed a deep interest in Australian First Nations culture and accessing this through the arts. They reported that this was critical to their understanding of Australian culture.

2. Enablers

Enablers include activities that encourage diverse audiences to attend arts events. Unlike drivers, which are generated at the audience level, enablers relate to actions undertaken by arts organisations to increase participation at events.

i. Value Proposition

An event's perceived value is the biggest enabler of attendance. This was, in part, linked to the cost of admission and other financial factors, but this was not the only measure of perceived value. Participants weighed up time, convenience and other experiential factors (such as family commitments) when calculating whether something is worth attending, and they relied on organisations to clearly articulate an event's value through marketing and promotional channels.

Events with multiple elements (including food, music, art, social activities) had a higher value perception than single format events (such as a concert, a recital, or an exhibition). Festivals, broadly defined (see: Definitions, page vi), were extremely popular amongst participants because of the variety of elements that they included and their resultant high value proposition.

Another enabler for event attendance was access to information. The more information that was available about an event, the more likely participants were to consider attending. Further, they were more likely to attend if information about the artist, the story and the context were made available. Critically, participants confirmed that they appreciate event information in multiple languages because it showed the presenting body was committed to inviting and welcoming all people.

To assess the value of an event, participants used visual, audio and video content of an artist's previous work to help them determine whether they wanted to attend their events. At events, the provision of a physical program was helpful to connect participants with the performer or artist. While it is true that most focus group participants relied on the internet (via social media) to hear about activities, it is vital that arts organisations acknowledge Australia's digital divide when producing program materials and other collateral. Australian Bureau of Statistics data (2018) shows that migrants from non-English speaking countries have considerably less access to the internet than people born in Australia. Producing physical materials is therefore not simply desirable, but critical to increasing reach to these audience members. Further, this measure will improve access to the arts for other members of the community who have limited or no digital connectivity, such as people over the age of 55, people who live in regional or remote areas, and people from lower socio-economic backgrounds.

Discounted tickets attracted many participants to attend events. Some used discount ticket websites or platforms as their primary source of information. Tiered ticketing, including family tickets, or discounts for under 30s were named as enablers to attendance.

ii. Enablers Identified by Specific Cultural Groups

- In some focus groups, there was some agreement on culturally specific enablers, i.e., those that directly related to their cultural backgrounds. The Mandarin language group indicated that events with food would often appeal to individuals with Chinese backgrounds.
- Members of the Spanish speaking group preferred events that started later (such as after 10pm) which aligned more with expectations of people from Latin backgrounds. They unanimously agreed starting events too early was a barrier to attendance.

3. Barriers

Barriers exist between audiences and arts organisations, and these deter, prohibit and influence attendance at arts events. The focus of this study was to understand how arts organisations can identify and remove barriers, some of which are directly related to their own practices.

i. Universal Barriers

Many barriers experienced by participants were universal, not confined to CALD audiences, therefore confirming key findings of the literature review. These barriers included issues around time, accessing the venue, having someone to attend with, and knowing about the event. Whilst these barriers are universally experienced by all audiences, the impacts on CALD audiences are nuanced and this research sought to explain this in depth.

Time: This barrier manifested in myriad ways. For some, not having enough spare time

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to attend events was a barrier, and for others it was the timing or frequency of events that prevented participation. People's work hours, family commitments, travel time to and from events were identified as factors that exacerbated this barrier.

Access: Accessing venues was a common barrier experienced by many participants. Unfamiliar locations, inadequate signage, unclear entrances, and the proximity to areas perceived to be unsafe created barrier to participation. Whilst disability was not explicitly discussed in the focus groups, there is sufficient literature that people with a disability experience significant access barriers when participating as audience members in the arts.

Social: Participants often choose not to attend events if they do not have anyone to attend with. Some participants are comfortable attending alone, but some had negative experiences when seating arrangements did not cater for single ticket holders. This was typically the case in venues that had cabaret-style seating, as opposed to fixed rows.

Awareness: Participants identified a lack of awareness of events as a key barrier to attendance. Marketing and publicity played a large role in people's ability to access event information and decide if they wanted to attend. Many reported a lack of advertising for arts events in places they expected to find information, i.e. in the media, at civic centres, or through paid advertising platforms.

ii. Intersectional Barriers
Participants in the focus groups came from a range of different socio-economic backgrounds, ages, genders, sexualities, and locations. These, and other intersectional aspects, influenced the barriers that they experienced.

- Participants reported that living outside of the city, or not travelling to the city regularly, meant they often missed events that were only advertised and promoted within the CBD (via posters and physical advertising).
- Participants reported that their financial situation often influenced their decision to attend events. They often attended free activities and were comfortable paying to attend events, but many noted the competition for their disposable income between the arts and other leisure activities (like travel). In addition, participants discussed the extra costs associated with attending arts events, and listed childcare, transport, food, the cost of bringing their families, and parking as the main factors for consideration.
- Participants reported experiencing a sense of feeling overwhelmed, especially during 'Mad March' (a uniquely Adelaide phenomenon in which the Adelaide Festival, Fringe Festival, Writers Week and a number of major non-arts activities coincide) and other peak festival periods where there were too many options to choose from. An enormous choice of events sometimes meant that participants were not confident to choose anything and instead, chose nothing.
- Personal safety was an issue raised by one female identifying participant, who discussed having to weigh up how she would attend a late night event and also arrive home safely from the city as she was attending the event alone.

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4. Information Dissemination: Marketing, Promotion and Advertising

Information is critical for CALD audiences to understand, connect to and evaluate the worth of arts events in order to overcome barriers to participation. The following findings relate to the platforms and methods used by CALD audiences to source information about arts events.

i. Comprehensive, Accessible Up-To-Date Information

Being able to access comprehensive, up to date information about events was deemed an important enabler for CALD audiences. Participants sought information about the artist, the venue, the presenting organisation and the works. Conversely, not having this information created barriers to attendance.

Participants unanimously agreed that an aggregated arts and cultural website advertising events in Adelaide would make it very easy for them to find relevant information and aid in their decision to attend events.

ii. Word of Mouth, Social Media, Digital and Physical Marketing

Participants sought information about arts events from a variety of different sources. Word of mouth was the most popular and trusted way to hear about events. Participants also used social media regularly; however, when it came to sourcing information about arts events, they used platforms like Facebook and Instagram as extensions of their word-of-mouth referral networks by responding to events that friends and family had shared, rather than simply following an organisation's page directly.

Despite the tendency of arts organisations to rely on digital technology as a primary dissemination tool, we need to consider Australia's growing digital divide, in addition to the ways individuals' online networks function and the competing demands on people's time which may limit social media consumption, when it comes to evaluating the efficacy of this communication model.

Some participants signed up to an arts organisation's mailing list as a way of staying directly connected to information about arts events. This often meant being subscribed to many mailing lists, however the digest of calendarised events and provision of direct links to tickets and artist information was considered useful and an enabler to attendance.

Participants relied on physical advertising and marketing collateral such as posters, flyers and postcards as a preferred method of finding out about events. They often looked for this information at their places of work and study, in cafes and bars, and at community centres and libraries.

5. Community Engagement

Community engagement by arts organisations was named as an appealing way to connect and learn about arts events. Community engagement activities included

public programming activities such as workshops alongside performances in community spaces, and in some instances co-curation.

Engaging with audiences indirectly through community bodies such as schools, places of worship, and community centres, or groups that organised events based on experiential or intersectional factors, were also seen as useful activities that built trust amongst participants and encouraged them to learn more about arts organisations and their offerings.

For new migrants, the most popular location for sourcing information about the arts were civic centres and libraries. Recently arrived migrants often spent many hours in libraries gathering information and seeking social connection.

6. Arts Organisations

Arts organisations play a powerful role in connecting audiences with art. In Adelaide, South Australia, and beyond, there are many organisations that program events that CALD audiences find appealing.

Across the focus groups, participants reported their experiences of locally-produced arts events, festivals, exhibitions and performances that they had enjoyed attending. These events were hosted by a range of major arts organisations, community organisations and numerous small-to-medium professional arts organisations.

Participants shared the following reasons to explain what they enjoyed and why they enjoyed these events or found them appealing:

- Capacity to socialise with new people;
- Events that appear to be targeted towards specific cultural, ethnic, racial or language groups;
- Events that are 'multicultural';
- Events that explicitly welcome specific groups or accurately represent them in programming;
- Events in unexpected places, eg. pop-up venues, arts in places of work or study, outdoor or public spaces;
- Events that feature food, music, dance and/or other activities;
- Family friendly events, spaces that welcome children;
- Free events; and
- Events that cater to queer audiences.

7. Identity

Understanding how CALD people identify themselves as individuals and see themselves reflected in society and in the arts is vital to contextualising their experiences as audience members. This information helps arts organisations to clarify how they may more effectively communicate with potential audiences. The data

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shared here offers insights into how arts organisations can deploy welcoming and appropriate terminology and language to create more inclusive experiences for CALD audiences.

Throughout this research, participants identified themselves using a range of different adjectives. Some associated their identity with their country of birth, or their ethnic backgrounds, their religious affiliation or the backgrounds of their parents; others chose to identify themselves using more experiential and behavioural terms such as "I'm a good father" or "I consider myself a traveller."

Many participants shared stories of having to explain their cultural, racial, and/or ethnic origins because of their accents, names or how they appeared physically. This was commonly reported amongst migrants, as well as participants born in Australia.

i. Culturally and Linguistically Diverse (CALD)
Overwhelmingly participants would not choose to label themselves as CALD, and in some cases found the term offensive, derogatory, Othering, or just not applicable to them. CALD was a term that they associated with government or bureaucratic settings, and most did not feel it was appropriate in an arts context. Ultimately people identified themselves as human.

ii. Representation
Participants did not feel widely or accurately represented in the arts. When they did see portrayals in the arts of their culture, race or ethnicity, they reported feeling tokenised, and caricatured, and that attempts to explore their experiences were inauthentic and forced.

iii. Stereotyping
Many participants discussed negative stereotypes portrayed in the media and within the arts. Most explained they believed stereotypes resulted from ignorance. Stereotypes reflected inaccurate and offensive constructions that certain cultural groups were homogenous and could be boxed into a single category. This misunderstanding of the continuing and evolving nature of culture ignores the powerful impact of intersectional factors, lived experience and everyone's unique identity and story.

iv. Inclusion
Some participants noticed that arts organisations were making more effort to include them, and whilst they were not necessarily drawn in as a result of those activities they were noticed and did have an impact.

8. Gaps in Research
This study focused on CALD arts audiences in Adelaide, South Australia. There are still gaps that relate to:

- Experiences of CALD audiences in language groups outside of Arabic, Mandarin, Spanish and not (yet) comfortable participating in English;
- First Nations people's experiences;
- Experiences of People of Colour;
- Migration settlement periods (eg. length of time in Australia) and their influence on arts participation and attendance;
- Experiences of CALD arts audiences in regional areas, and in other capital cities of Australia;
- Further research into the experiences of CALD audiences who have not migrated; and
- Perspectives and experiences of staff working in, and for, arts organisations who engage diverse audiences.

9. Recommendations

The following recommendations are the result of an extensive review of academic literature, industry reports, the Diversity Arts Australia *Creative Equity Toolkit (*2020), global arts participation surveys, and qualitative data obtained directly from focus groups consisting of CALD Australians. These recommendations are not exhaustive, but they do offer practical measures that can be adopted by arts organisations in the short and long term to increase diversity, inclusion and overall engagement with CALD audiences, now a significant segment of the Australian population.

Recommendations have been grouped into the following themes:
1. Identity;
2. Arts organisations;
3. Arts event formats and programming considerations; and
4. Marketing and communications.

i. Audience Identity

People identify as humans first, not as labels such as CALD, multicultural, or ethnic. As is the case for all humans, culturally diverse audience members are primarily influenced by their personal, intersectional and situational factors, in addition to universal concerns. Arts organisations must understand how to balance the need to reach out to individuals from specific ethnicities or cultures in appropriate and welcoming ways, whilst recognising that people are not looking for connection based only on their backgrounds. These audience members are searching for human connection, for stories they relate to, about things they have experienced in their own lives. Whether these topics or stories are about parenthood, living through war, sexuality, having black skin, migration, or death, they are first viewed on their merit and connective quality and not through a CALD lens. Organisations that can confront the biases stemming from Anglo-centricity which lead to a homogenisation of different cultures, and adopt genuinely inclusive, human language which avoids Othering will ultimately be able to reach more diverse people.
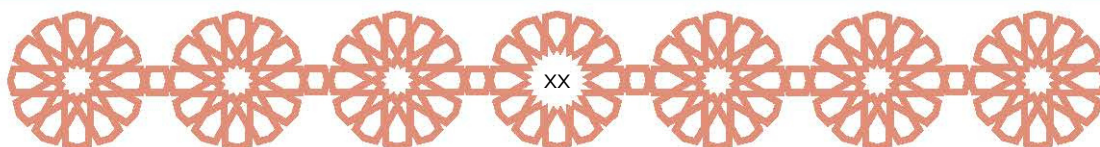
ii. Arts Organisations

The literature review makes clear creating more inclusive arts organisations means decolonising curatorial processes, operating collaboratively, actively reaching out to communities, and sharing privilege and power. Arts organisations can do this by:

1. Creating affirmative action policies and setting quotas for CALD Australians on Boards, as staff, and as artists, and building KPIs around these quotas into strategic plans where action can be measured, quantified and improved across the entire organisation. CALD audiences need to see themselves reflected in arts organisations to feel welcomed and included, and to build trust.

2. Creating platforms and pathways to upskill CALD Australians so they have the confidence and experience to apply for roles within arts organisations.

3. Recognising that skilled CALD arts workers, directors and Board members already exist in the community. Arts organisations should actively source this existing capability and directly open up opportunities to employ, curate with, and be governed by CALD Australians.

4. Challenging and overcoming unrealistic assumptions that programming artists from particular backgrounds will result in increased attendance by people of the same background. Whilst CALD audiences sometimes like to connect with things that relate to their culture, they are also enticed to explore the arts of different cultures, to which they are drawn by human, intersectional and personal factors.

5. Striving to maintain dialogue with audience members and the wider community, continuously collecting data in a variety of quantitative and qualitative ways, including informally, to discover their audience's drivers, barriers and enablers. This should be done via two-way conversations, where listening to suggestions for programming and format of performances results in change.

6. Developing community engagement strategies. Arts organisations and their staff should consider community engagement as a priority for connecting with CALD audiences, both through their public programming activity and by demonstrating their commitment by actively seeking out, supporting, and attending community run events.

iii. Formatting of Programs

Inclusive practice means removing barriers and creating pathways to engage CALD audiences. This includes rethinking the format and presentation of events to ensure that they are flexible, adaptable and welcoming to people from many different backgrounds. Presenting works in the same way, at the same start time, is unlikely to result in different audiences attending. Inclusive practice requires a degree of experimentation, and considerations may include:

1. Investing in longer seasons, or multiple sessions of the same show or exhibition over different time slots (matinee, evening, late night) to promote higher levels of engagement. Providing more opportunities to see the same work will help CALD audiences overcome barriers such as time, cost, social factors and awareness of events and increase their capacity and desire to attend arts events.

2. Creating outreach programs, and moving performances off-site to suburban centres, community buildings, schools, workplaces and outdoor spaces. This removes perceptual and physical barriers and builds trust with new audiences. This increase in access clearly signals an arts organisation's commitment to active inclusion and deeper engagement.

3. Presenting artists in festival formats. These events offer a high value proposition for CALD audiences. These pose less comparable risk to new attendees because they offer multiple opportunities to experience the arts, increase agency via more options to choose from, are often family friendly, have flexible attendance times and offer more perceived value for money. Festivals can have extra activities built into the experience, for example food, workshops, panels, and busking, alongside formal programmed performances.

4. Ensuring the first impressions that people have of a venue or gallery are positive and welcoming. This means investing in signage and lighting, creating inviting entrances, and training event staff to be welcoming to new audiences. Considering the seating arrangements and how these might be altered to create a more inclusive space for people with disabilities, those with children, or for people attending alone is also valuable.

5. Including family friendly events in your programs. These are vital to include more diverse audiences and are especially valuable for people from lower socio-economic backgrounds, and for people who have migrated and may not have family support or access to childcare.

6. Creating tiered ticketing structures that include free events, waged and unwaged ticket options, and discounts for youth, families and people with disabilities. Cost is a barrier, but a range of ticketing choices and options shows CALD audiences that an organisation truly wants them to be there.

iv. Audience Segments

Arts organisations should have a clear picture of who their audience is, and who they are trying to reach. They can achieve this by:

1. Identifying their target audience segments using standard demographic, linguistic and cultural information in addition to layering human, experiential and intersectional characteristics (eg. LGTBQI+, disabled, those living in outer suburbs). Recognising that audiences are defined within a matrix of individual lived experience ensures that organisations understand exactly who they are trying to attract with each offering. This information should then inform how they articulate an appropriate value proposition and select the best channels to distribute marketing materials and attract CALD audiences. This aligns with the focus group findings that the story was shown to be the primary driver for attendance.
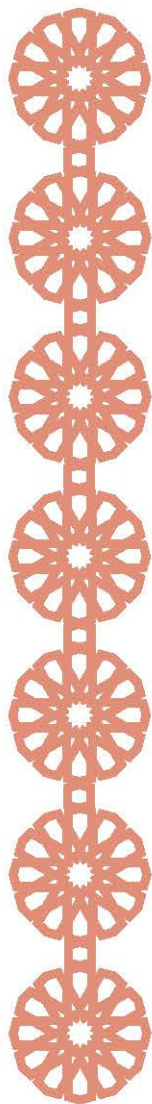
2. Focusing on newly arrived migrants as an overlooked, but highly targetable audience segment. New migrants are often eagerly seeking activities for social connection, trying to understand their new homes, and often have time to source information about events and activities that interest them. These audience segments can be reached by placing physical marketing collateral (flyers, postcards) in different languages, in civic centres or libraries or in places of study.

v. Marketing

Marketing and promotional activities also require specific attention to ensure they do not create or maintain barriers to attendance. Arts organisations can transform their reach by focusing on artist-led, or artist-focused marketing with an emphasis on story, and:
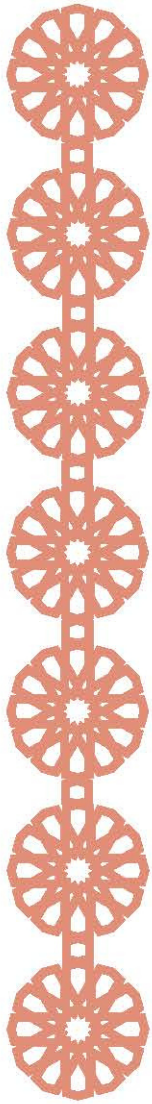
1. Recognising that using terms like *traditional*, *authentic*, or *exotic* to promote events to CALD people may maintain the view that their cultural experience is homogenous, and that they are Others in the community. If used without consideration, this language affirms negative stereotypes and caricatures and excludes audiences, rather than including them.
2. Identifying and articulating the story behind the art. The content, themes and story are often more important to CALD audiences than the technical aspects of a performance or work. Including information about themes, content, process, or influences may attract more people than performances sold only through their technical elements, or artistic excellence.
3. Diversifying marketing material by including multiple languages if possible, and using a combination of digital media and physical assets.
4. Distributing physical marketing materials around the entire city, in suburban areas, in prominent places, and in colleges, schools and workplaces. This increases event visibility to help CALD audiences gain more awareness of events they may like to attend.
5. Considering multiple marketing strategies, not just social media. Relying too heavily on social media may not result in increased attendance by CALD audiences who rely more heavily on word of mouth to make decisions about arts events.
6. Ensuring that social media content is shareable so that people can distribute it amongst their networks, and that it includes information like videos, photos and audio of artists. This helps CALD audiences assemble the necessary information required to determine the value of an event and is more likely to result in their attendance.
7. Advertising CALD artists and arts events in high profile locations and with prominent media coverage. This raises the profile of CALD artists and demonstrates that these events are not exotic, or minority, but mainstream. Arts organisations should consider advertising events on aggregated gig guides and websites, to increase their reach and prominence.

Nexus Arts

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1.0 Introduction

1.1 Who is Australia?

The arts are a rich and vital part of Australian life and have been for over 60,000 years. The Australia Council's National Arts Participation Survey regularly and comprehensively measures audience engagement, finding that Australia has high rates of arts attendance (Australia Council for the Arts, 2017). In the pre-COVID world, Australians regularly flocked to theatres, music festivals and galleries to be inspired, educated, and entertained by the creative expression of talented Australian and international artists. But like many countries with a colonial past, Australian arts institutions across the board have an uncomfortable blind spot: the Australian population has been steadily evolving and diversifying, but arts organisations have not. They are, on the whole, disproportionately represented by white Anglo-Celtic voices across all tiers of their operations, lacking inclusive representation of the communities they serve.

The Australian Bureau of Statistics reports that 39% of Australians identify as 'culturally and linguistically diverse'. Despite being nearly half of the Australian population, CALD Australians, and their stories, are often invisible within the arts and creative sectors in Australia. CALD Australians are underrepresented as programmed artists, as professional and technical staff, and at the executive and Board level within both Australia's most prominent arts organisations and semi-professional and community organisations. According to Diversity Arts Australia's report *Shifting the Balance* (2019), CALD Australians make up less than 10% of arts organisations' CEOs, less than 15% of artistic directors and 9% of Board members. This is problematic because arts organisations are responsible for the art that we consume, and wield an extraordinary amount of power when it comes to commissioning works, employing artists and setting strategic and artistic priorities, all of which ultimately impacts audiences.

It is time for arts bodies to proactively consider their activities through the lens of diversity and inclusion. This research shows that without direct, empathetic and nuanced conversations with CALD artists and audiences, diversity and inclusion measures are disingenuous. Genuine transformation is required to push these conversations beyond tokenism, fetishisation, stereotypes and caricature, and to ensure that the arts speak to all Australians. Arts organisations and their staff must listen, learn, and where possible relinquish their position of privilege by sharing their power with the communities they serve and seek to connect with. This is essential for greater social cohesion and inclusion and also for the long-term sustainability of arts organisations. Those organisations that adapt and broaden their understanding will ultimately benefit from deeper relationships with more

In order to facilitate change, to obtain accurate data about the barriers that CALD Australians face when accessing the arts, and to decipher the enablers which encourage greater audience participation, we must speak directly to CALD Australians. This evidence-based activity will not only fortify actions to address diversity and inclusion but will, through its own process, open the door to rich perspectives that contribute to Australian life on a daily basis but are yet to have a platform. Publicly funded arts organisations that are deeply connected to their communities will have a better chance of maintaining social, artistic and cultural relevance and of thriving long into the future.

English-language audience participation studies have tracked arts engagement across Canada, Australia, New Zealand, the United Kingdom, and the United States of America, quantifying the demographics and attendance patterns of arts audiences. Australia's national quantitative arts participation study goes some way to tracking attendance patterns and demographic information across each state, however, there is no comprehensive qualitative data on the drivers, enablers and barriers of arts audiences, let alone CALD audiences in Australia. This research explores the perspectives, insights, preferences and experiences of CALD Australians, and provides vital information that can be deployed by arts organisations to reach new levels of financial and cultural sustainability.

1.2 Why Did We Undertake This Study?

Arts organisations that promote and program live performances are facing challenging times. For a sector already struggling with the impact of the rise of streaming services and personal devices, maintaining audience participation has been a formidable task since the imposition of COVID-19 restrictions. More broadly, there is pressure for all arts organisations to continuously build audience numbers, and the threat to sustainability–perceived or actual–presented by competition from new leisure activities is a constant concern. The literature which underpins this research suggests that organisations which focus on decolonising their processes, programming, and perceptions of audiences are likely to see improvements in their reach, relevance and sustainability, regardless of the sector in which they operate. Societies where diversity and inclusion are respected and desired are more likely to function effectively, maintain cohesion, and to flourish. The arts play a pivotal role here, for their capacity to bring people together, to present issues of relevance, significance and beauty, and to offer an opportunity to process, confront, discuss, and observe issues and concepts as individuals and as a collective. These opportunities for connection, cohesion and reflection extend beyond the performance duration or gallery opening hours, remaining with people in an enduring manner as time progresses. Mainstream Australian arts organisations are only beginning to understand the importance of decolonisation as both a practice and a process. Our research demonstrates that Australian audiences consider this process vital: that they desire more inclusive arts programming. If they take on this challenge, organisations have the opportunity to reach a larger, more representative audience.

Contemporary literature around audience engagement and arts organisations divides arts organisations into four tiers: audiences, artists, arts workers, and governance bodies. These layers are interconnected and each influences the others. For example, governance decisions about resources impact programming, and this, in turn, impacts audience experience. Our literature review, *Barriers to Arts Participation by Culturally and Linguistically Diverse (CALD) Audiences*, 2020, clearly demonstrated that the majority of the studies about CALD engagement and participation in Australia and beyond have focused on organisational challenges and the interactions between artists, employees and governance bodies (including those conducted by Diversity Arts Australia, Creative Victoria, and Los Angeles County Arts Commission), but that there is very little qualitative data on the fourth tier: audience. There is currently limited understanding of audience drivers, enablers and barriers, and arts-goers' feelings, perceptions and preferences around participation, let alone research which seeks insights from CALD audiences. This report is therefore both important and timely.

Audience tastes and preferences are entirely subjective. They are influenced by a range of factors including: access and exposure to different art forms; familiarity and nostalgia; positive or negative experiences; level of education; plus, any number of random and indeterminable reasons that lead an individual to love abstract painting and acid jazz, but dislike punk rock. Tastes in the arts are not binary, they shift across time and, while they may be influenced by, they do not necessarily correlate with, one's place of birth, race, ethnicity or language, or religion. In fact, the idea that people who identify themselves with a culturally or linguistically diverse group have a preference to attend visual arts or live music events by artists from their background is presumptive and indicates a lack of nuanced understanding of audience behaviour. This idea was captured by Louise, a participant in the Mandarin language group. Louise hesitated significantly when describing her music preferences, as they counter the stereotypes to which she felt others would expect her to conform. Though it is difficult to capture this completely in transcription, some sense of this remains in her comment:

> '…I like a lot of, um, like heavy metal and rock music, which is, um, not something that I would see myself represented a lot - in, when I go to gigs in Australia. Um, certainly, like, there are definitely people that appreciate that that look like me. But like, yeah, when I would go to a concert here in Australia, and going to something like that, it would be very rare if I saw another Asian person in the crowd, kind of thing.' Louise, Mandarin language group.

Individuals and groups often connect with or enjoy music and art of the cultures or languages they identify with. In the contemporary Australian context, however, any presumption that someone's Iranian heritage equates with a desire to attend something generically and explicitly marketed as 'authentic' or 'traditional' Iranian music, for example, fails to recognise cultural diversity with an appropriate degree of complexity. All audience members differ in their political, religious, social and personal variations, contradictions, and eccentricities, regardless of their cultural backgrounds, yet many contemporary arts organisations continue to program from an Anglo-centric perspective. Organisations with an understanding of Australia's contemporary arts audiences recognise that programming cannot rely on a one-size-fits-all approach. It is just as important to acknowledge that we cannot fall back on stereotypes and assumptions to achieve real diversity in our programs. Even within arts organisations actively seeking to broaden their audiences, many use marketing techniques which at best fail to understand the nuances within culturally diverse communities, and at worst homogenise these potential arts participants as non-Anglo Others.

As Australia's population demographics hurtle towards being comprised of 50% non-Anglo cultural and language groups, savvy arts organisations have begun to see opportunities in relinquishing their privilege, prioritising diversity and offering audiences the chance to engage with art that is genuinely representative of the country in which we live. This is timely, for as more audience members begin to question the power structures which determine what can be seen, heard and enjoyed, it is vital that arts organisations adopt a position of self-reflexivity, and ask: who are we? what is our artistic mission? and whom do we serve?

This study aims to address these issues through direct consultation with CALD audience members from a range of different backgrounds, ages, genders, ethnicities, and experiences. The gathering of this rich qualitative data about the drivers, enablers and barriers to arts attendance will create a better understanding of these issues and provide practical solutions to address them. Specifically, this study set out to ask CALD audience members:

- Why they choose to attend certain arts events;
- What barriers they have experienced and what drivers motivate them to attend; and
- How they view themselves and define their identity.

Additionally, as commissioning author, Nexus Arts took the opportunity to seek some feedback from participants. This research was initiated with the intention of creating an industry toolkit that would translate findings into a format designed to support arts organisations to adopt practices and processes which would enhance participation from culturally and linguistically diverse audience members in the arts.

1.3 The Arts in Adelaide, South Australia.

Adelaide, South Australia is a unique arts microcosm. South Australia is a small state with a population of under 2 million, with the South Australian capital, Adelaide, accounting for most of that population. Most of Adelaide's mainstream arts organisations' headquarters and venues, as well as arts events and festivals, are located in the city centre.

Festivals are the centrepiece of South Australian arts activity, with long standing events including the Adelaide Fringe Festival, Adelaide Festival, Adelaide Cabaret Festival, and OzAsia Festival. Adelaide's event calendar is weighted heavily across the summer months, with the affectionately named Mad March hosting most of the major arts and music festivals each year. The city is home to numerous major arts organisations including the Adelaide Festival Centre, State Opera of South Australia, Adelaide Symphony Orchestra, State Theatre of South Australia, and the Art Gallery of South Australia, all of which are recipients of State Government funding. Adjacent to these cultural institutions are swathes of independent producers, small to medium arts organisations, production companies and curatorial organisations that deliver contemporary arts programs in the city and suburbs around Adelaide. Most of these organisations draw revenue from ticket income and a combination of local, state and federal government grants, alongside merchandise and liquor sales (Adelaide Festival Centre Trust 2019-2020 Annual Report; State Opera Annual Report 2018-2019; Art Gallery of South Australia 2019-2020 Annual Report).

Nexus Arts is a unique arts body. It receives organisational funding from the South Australian Government, and attracts project funding from Federal, State and Local government, in addition to supporting itself via earned income and donations. It interacts with major festivals and organisations, and operates a city-based centrally located performance venue in Adelaide. It is one of the only publicly funded arts organisations nationally which exist to promote and support culturally diverse artists. Founded by a group of CALD artists in 1984 as a way to create artistic pathways, and to support members to develop artistic and social networks with the view to gaining greater visibility in the mainstream sector, Nexus Arts has now established itself as a leader in the presentation of contemporary culturally diverse and intercultural work, promoting excellence from within culturally diverse and First Nations artistic communities.

All arts organisations are intercultural, whether they actively seek to present intercultural art or not. They are staffed by people and present artists, all of whom have ethnic, cultural and racial identities, whether these are Anglo-Celtic or otherwise. In this sense, Nexus Arts should be viewed less as an outlier, or a niche organisation, and more as offering a blueprint for how arts organisations could and should operate, when they are committed to diversity.

2.0 Patterns of Attendance

2.1 Drivers

The starting point for this project involved establishing participants' patterns of attendance at arts events. Researchers first asked focus group participants to describe the reasons that influenced their choices to attend certain events over others. These are known as drivers, and they are generated from the audience's perspective. This line of inquiry was informed by findings in the literature review, which showed a hierarchy between perceptual and physical barriers that influenced attendance at arts events. When choosing to attend an event, an audience member must first overcome perceptual barriers (informed by preferences, tastes, aspirations, desires and experiences) and then, having decided to participate, they must navigate barriers such as access, parking and event time. Without first overcoming perceptual barriers (informed by drivers), audiences were unlikely to respond to the removal of physical barriers to attend events. Arts organisations that understand their target audience's drivers are better positioned to act to remove perceptual, and then physical barriers that impact culturally diverse audiences.

2.1.1 Connection to Story

The overarching reason that focus group participants reported for attending a performance or exhibition was that it induced an emotional response that they could relate to, or connect with, in some way. While there was complexity and subjectivity in people's tastes and preferences in relation to visual art, music, and performance, the commonality of connection to story was strongly represented. A participant captured this when she was asked to share what drew her to certain arts events over others:

> '*I guess, the emotive side of it…like, that storytelling and taking you to another place*.' Wendy, English language group.

Participants shared their experiences of attending live music, dance, theatre, and visual arts exhibitions and explained why they were drawn to certain activities over others. Some found that music and visual arts events were relaxing and that they sparked enjoyment, or that they provided entertainment, connection and intellectual stimulation.

'...*just enjoy listening to it...I don't need to understand the technical aspects or anything*.' Leila, English language group.

'*I would love to connect with the artist in order to understand for him, what does it mean what he's doing*.' Gareth, Arabic language group.

Some participants were drawn to attend events because they invoked strong emotions, triggered curiosity, or initiated a desire to learn more about a topic or place.

'*It's about feeling the emotion without saying anything*.' Gareth, Arabic language group.

'*I really like going to museums, art museums...like something which is concept art because there is – it triggers my curiosity...you don't have to have knowledge about it.*' Leila, English language group.

The most stated reason that CALD audiences gave as the catalyst for choosing to attend arts events was the attraction of the story being told, either in the work itself, or that of the artist(s). Being able to relate to an artist or connect to the purpose and story behind a performance made it 'relevant', and in turn enhanced their desire to attend. As one participant said:

'*There's a story behind it I can relate to it, so that's why I like it.*' Leila, English language group.

For Wendy, of the English language group,

'*...art [has] the power to bring people in so that they can feel they can be part of the...story...*'

The importance of relatability echoed throughout the focus groups, as Joel from the Arabic language group stated explicitly:

'*...for me, art that is exciting is something that I can relate to.*'

Some participants expressed challenges they had relating to art or music when it was presented without context. They wanted the content or themes of events to be clearly articulated and hesitated to attend those that they felt required a degree of assumed knowledge about their historical significance, origins, themes or characters. The presumption that audiences share a universal understanding of Anglo-centric seminal and canonical artworks or musical pieces, characters, and archetypes, can at times overlook the plethora of different cultural, educational, religious or political backgrounds of CALD audiences. Failing to offer an explanation or provide context of the art can result in a missed opportunity to connect with those from diverse backgrounds.

As one participant stated:

> '*If I like talk about visual arts, sometimes there's a lot of art that around Christianity. I don't understand any of that at all, because I just don't have any understanding of what any of these people are or what…is meant to signify. So, I feel like that's a barrier to me, because I'm like, well I know nothing about that. And it's not, it can't translate across cultures.*' Louise, Mandarin language group.

Another participant spoke about her experience of attending the musical, *The Book of Mormon*, where her lack of knowledge about the religious aspects of Mormonism, and some language barriers resulted in a negative experience of a popular, mainstream work.

> '*…one of my Australian friends…highly recommend this…very funny, and really it was very boring…It was funny for them, not for us.*' Rebecca, Spanish language group.

Whilst there are bound to be differences in taste, humour and preferences in every audience, regardless of CALD status, her experience demonstrates that critical and commercial acclaim in the Anglo-centric arts sector cannot be assumed to automatically translate to all segments of the arts-loving community with the same potency, and that additional contextual work is required to welcome these audiences.

CALD audiences also discussed that having a personal connection with an artist, as friends, peers, colleagues or neighbours, sometimes prompted them to attend their exhibitions or performances. In each focus group, a small proportion of the participants were also artists themselves, and were often driven to see performances because, as one participant put it:

> '*I'm an artist myself. So, it's part of my job to go to artist things.*' Damien, Spanish language group.

It is common practice in all creative sectors for artists to support their colleagues and peers, and to connect with works on this basis:

> '*I myself, as a musician…I come to see the music quite a lot here.*' Aiya, English language group.

'Well, I'm a visual artist…and I go and support friends' programs that they are putting on, exhibitions, music, dance, whatever…just to, kind of, connect with their stories.' Wendy, English language group.

These comments provide supporting evidence that existing artistic networks are a key driver for CALD audiences to attend arts events. Arts organisations can readily harness this opportunity to both communicate with, and attract, audiences. By explicitly inviting and engaging with CALD artists to participate in their programs, they will gain access to existing social networks amongst the various culturally diverse communities.

Interestingly, none of the respondents commented that the technical aspects of an art form were ever the primary driver for attending arts events. CALD audiences demonstrated an openness to a variety of different styles and genres, and explicitly and repeatedly reported the central driver was always the connection they had to the content and story being told through the work, which transcended the gravitas of technical aspects of the artwork or instrumentation of the performance.

2.2 Connection to Culture

Our research found that participants sought out arts events for the purpose of gaining cultural enrichment. Performances and exhibitions that provide an opportunity to learn about other cultures, to explore identity, and experience cultural commonalities and differences, were often considered compelling. One participant explained this by saying:

'I just try to get things from other cultures, you know? Because that's what I don't know, so I'm trying to do like a bit of research on what I don't know.' Damien, Spanish language group.

The arts provided a mechanism to connect with, learn about and gain knowledge of different cultures in an accessible way. Some participants were very comfortable and often excited to attend events and cultural festivals hosted by various ethnic, religious, and migrant community associations.

'So, I go to the community, uh, for example, the Colombian community events… also from other communities, like Vietnamese.' Manny, Spanish language group.

Only one participant explained that she was hesitant to attend events hosted by other cultures, because she wanted to ensure that she behaved appropriately and displayed 'respect for their culture.' As she explained:

'I got information and it's very interesting but maybe everybody is Indian and, you know, have to, sort of, worship, you know, I shouldn't say something. Women have some particular some regulation, a lot of things. So, they said, don't worry, just come.' Aiya, English language group.

Her hesitation was not commonly experienced amongst the cohort, with many other participants experiencing welcoming and inviting behaviour from different cultural groups when they attended culturally-specific events, exhibitions, and festivals.

Connecting with First Nations culture through the arts was a recurring theme in many of the focus groups. Many participants indicated a strong desire to attend events that showcased Aboriginal art and music to appreciate its beauty, as well as to extend their understanding of Australian culture, history and politics. As one participant claimed:

'I'm open to many, I go to lot of, over here, Aboriginal artists. I love seeing paintings. Because for me, I would love to understand the symbols. Each symbol has meaning. For me it's very nice. I only see it in painting.' Gareth, Arabic language group.

For many CALD audiences, Aboriginal art and culture was considered central to Australia's identity and was of particular interest to those who had migrated.

Wendy, from the English language group, sought out arts events about Australian culture when she first arrived to help her feel more connected to her new home.

'I think a big part of my reason for going out to events, especially when I first arrived here was to integrate into the culture and to understand what Australia was all about, because I didn't have a clue.'

Interestingly, this desire was not extended to Australia's more recent Anglo history:

'I'm very interested in Aboriginal culture. I really feel like I tap into Australia but...with the white Australian culture, not so much.' Wendy, English language group.

In contrast to many participants' desire to engage with their new home, the desire to connect with one's own culture motivated some participants to attend particular events. For those who had migrated, arts events in their language or featuring artists from their country of origin, nationality, or art forms originating from their home regions offered an opportunity to maintain the connection with their culture, and imparted a sense of hope:

'It reminds me of my country, reminds me of my hometown. It's so nice when you connect with people.' Gareth, Arabic language group.

Another participant explained that these events sparked pride, and created a common space to explore:

'I love when other cultures are interested about...knowing about Latin culture. This is what I like because I feel like...proud, of what we can offer as well.' Manny, Spanish language group.

In the focus groups, recent migrants (less than five years) shared that they were more inclined to attend events that connected them with their own culture. One participant who had been settled longer than others in his focus group said that the longer someone has been settled in Australia, the less likely they were to attend cultural community events of their own nationality, ethnicity or culture.

'I don't attend too much, my Colombian things, because I lived here for like 30 years, so I know how it is.' Ray, Spanish language group.

Echoing this, another participant explained that the more time that passed and the more settled she became, the less she needed to look to her community of origin for solace or connection:

'I've immigrated a long time ago. So, you, you stop being homesick because know, you are home now...you don't feel homesick. But it's a very nice feeling.' Samantha, Arabic language group.

There are very few Australian studies that examine the correlation between the length of settlement and the desire to connect with one's own cultural groups. These focus groups indicate this is a relationship that requires more research, and investigation may provide arts organisations with useful insights that could influence programming, community engagement and marketing activities. There are many potential reasons behind the stronger desire expressed by newer migrants to connect with the cultures with which they primarily identify. Recently arrived migrants take time to build social connections. This is sometimes due to language barriers, a lack of family support or relatives in Australia, and limited social networks. The security and familiarity that cultural groups can and do offer recent migrants cannot be underestimated. Those with a longer migration history tend to have established more expansive networks because of employment, being part of a school, university or vocational institution, or establishing links in the community around hobbies, religious practices, or social activities. Contributions from our focus groups indicate that as migrant groups become more established within the community their reliance on, and desire to connect with their own cultural, ethnic or language groups through art decreases. The timing of migration is therefore an important factor influencing patterns of arts attendance amongst CALD audiences.

Amy, from the Arabic language group, specifically explained that the arts could help connect people with members of their own community that were otherwise difficult to find. She discussed this in relation to her efforts to find Arabic speakers in her community a few months after arriving:

> '*I've been here for less than a year and a half. But it was very difficult for me even to connect with Arabic speaking community. Just from a…casual… perspective.*'
>
> [Interviewer: *Why was that?*]
>
> *Like a month or two month later after I arrived. Because I went online. I was checking Arabic speaking communities here. And it happened that they were – they were doing…a gathering…yeah, even for me, like just to connect, make friends. I – I wasn't able to do that. Like wherever I went there wasn't any [Arabic speakers].*' Amy, Arabic language group.

While most participants in the focus groups had migrated to Australia, their migration dates differed significantly. There were common indications that those who had more recently arrived were more active in seeking events that related to their own culture, whereas those who had long settled felt less of a desire to do this. A key finding from this research, however, is that irrespective of whether participants were looking to re-connect with their pre-migration cultures, whether they were seeking to forge new connections with Australian culture (in the broadest sense of the term) through arts participation, or whether they attended out of the desire to build social networks within the community, all participants were looking for connection. Further, the primary driver prompting culturally diverse audiences to participate in the arts was their feeling of connection to story.

2.3 Enablers

Within this study, enablers are defined as activities undertaken by arts organisations that made attendance at arts events more attractive to CALD audiences. Unlike drivers, which are generated by the audience, enablers are related to activities generated by arts organisations or other presenters. In the same ways that barriers are multi-layered and have their own hierarchy (perceptual and then physical), so too do enablers.

2.3.1 Value Perception, Beyond the Ticket Price

The most important enabler that participants discussed was having sufficient information to assess the value of attending an arts event. Determining the value of an event required audiences to consider whether trading their time, money and effort to attend would result in a reciprocal high value, high quality arts experience. The literature review discussed this in terms of infrequent or new attenders, who were sometimes confused when they had to 'equate value between the ticket price and what to expect from the experience' (Arts Council England, 2016). Our focus groups, made up of people who were regular and semi-regular arts attendees, confirmed that value perception is not a driver confined to those who are unfamiliar with attending arts events.

The literature review and focus groups confirmed that financial barriers often prevented arts attendance by all audiences. Value perception reframes the discussion of financial barriers, ticket prices, profit models and free events, and places the onus on the arts organisations to become savvy articulators of the unique value proposition of the performances and exhibitions they promote. The evidence gathered within this research project suggests that arts organisations need an intimate knowledge of their audience segments, including their pain points and aspirations, in order to develop a genuine value proposition that speaks authentically to their desired audience cohorts. This research demonstrates that arts organisations that change the way they communicate and promote events, making the value proposition clearer and more easily recognisable on marketing and promotional material, will be at an advantage when seeking to attract culturally diverse audiences.

One participant recounted an experience where an organisation was not audience-focused, and he resented the transactional nature of the exchange. He felt that there was an expectation that CALD audiences may not be as discerning or aware of the value proposition as Anglo arts participants:

> '*I've seen a lot of things that are just telling you, "Just give me your money"*'
> Joel, Arabic language group.

The CALD audience members who participated in this study were generous, astute and discerning, but, like any audience, they carefully weighed up whether to attend arts events via their individual lens of value proposition. Individual views around value were sometimes formed because participants had had negative experiences which made them wary of going to events.

As one participant put it, her experience of open access events at the Adelaide Fringe Festival and South Australian Living Artists (SALA) Festival had caused her to tire of going to events because:

> '...the quality just wasn't up to scratch.' Wendy, English language group.

Both the Adelaide Fringe Festival and SALA are open access festivals, whereby there is no curatorial discretion as to whether an event or exhibition can appear in the program. Artists simply register their event and pay their subscription fee to become part of the program. There is therefore a lack of quality control, or filter as applied by an arts organisation, in these cases. This may have an adverse impact on a CALD audience's trust in, and confidence to explore, open access events if the overarching intentions of the activity are not clearly communicated, and the individual activities within the programs effectively described within all associated marketing materials.

2.3.2 Festival Formats

> '...musical festivals. I see – definitely are a big thing in our culture. Like, Latin – Latin culture.' Manny, Spanish language group.

Despite this hesitation around open access festivals, festivals were well loved amongst CALD audiences, and participants explained that these events offered a high value experience. The festival format gave participants access to multiple performances of different styles and genres all in one location. CALD audiences used festivals as a platform to participate in, and learn about, many different activities that they may not otherwise experience. Festivals were often family friendly, and encouraged agency and freedom in the way people accessed audience spaces and seating. Festivals offered attendance flexibility because they often ran during the day, and sometimes had programs for both day and evening sessions. Festivals typically included a variety of different food and beverage options, which enhanced audience comfort and capacity to stay at the event for longer periods of time. For these reasons, they were considered a high value option for most of the focus groups.

The popularity of multi-faceted arts events amongst CALD audiences was an unexpected finding of this research. The combination of different elements appeared to resonate broadly amongst most participants. An experience that included art, music, food, and the ability to form social connections was considered more valuable than an event that offered a single performance, a stand-alone exhibition, or a passive viewing or listening format.

> 'I think there was maybe like a Cajun festival or something, at the Immigration Museum...I went because I knew that they were selling stalls and having food there, so went to go eat some food. It wasn't – so, um, to me that doesn't seem like an arts event, though, even though I did know that they have a couple of performers and things on. But it was, to me, the appeal was that it was like a

chance to experience different foods...And it just so happens that they had a couple of other things on. It seems like a richer experience you get...If you were talking like value-wise, like that's something where I was like I knew that I was going for the food, but I knew there was other stuff happening.' Louise, Mandarin language group.

2.3.3 Information About an Event

Focus groups identified having access to detailed event information as an enabler that both enhanced the perceived value of an event and reduced participation barriers. Participants spoke about the importance of having access to sufficient and clear information about the event, the venue, the artists and the content of the performance or exhibition in order to make an informed decision about whether the event was worth attending.

> *'I think...there's always a little bit of a risk...if it's something that I've not ah listened to before. If it's a band that I've not heard of...there's a little bit of a risk. I think then that's usually where I will do a little bit of, almost research, you know. I'll go online and I'll look at what else they've done. And if I think...I can see myself enjoying it, then I try to weigh up the enjoyment value, my enjoyment.'* Louise, Mandarin language group.

In terms of risk reduction and assessing whether an arts event is worth attending, participants needed to feel informed through appropriately targeted messaging. For CALD audience members, receiving written event information in multiple languages on websites, and on flyers and program material was identified by one participant as particularly valuable. He explained that not only did this help clarify the offering at any event, it demonstrated the hosting organisation was actively and intentionally showing potential audience members that they wanted to welcome people from as many backgrounds as possible:

> *'So, I'd just make it easy. I'd just make it more inviting and easier for people. Without, you know, stereotyping in that sense.'* Joel, Arabic language group.

In addition to written information about events, CALD audiences appreciated the opportunity to source visual and audio information about artists and their works. This assisted in the individual's capacity to build familiarity with the artists and form connective bonds to the content of the works prior to committing to attend. Participants sourced photographs, videos and audio recordings to become familiar with artists and their practice, which simultaneously built confidence and anticipation about potential upcoming events that they were considering attending.

As one participant exclaimed:

> '*What's happening in WOMAD? And then, they…they send the…playlist of the bands that are coming.*' Ray, Spanish language group.

On the whole, CALD audiences expressed a strong desire to seek as much information as possible about events before deciding to attend. One participant explained how valuable it was to be able to access a physical event program (especially in a festival context) to assess when and where performances were occurring, so participants could optimise the value of the event, and have greater agency over whom they chose to see:

> '*A program, having a program. I find that super important too…it's so important to have that program, so you don't miss out. Because one day, the band that you want to see is playing at the one time and then the next day, it will be another time. So, you really need to be very organised.*' Emma, Spanish language group.

> '*But for festivals, for me, which is super handy is the actual program. The physical program.*' Ray, Spanish language group.

Many modern festivals and events are moving towards digital programs to reduce paper and their carbon footprint. Whilst this offers a more economically and environmentally sustainable option, it may not cater to all audience segments. A fully digital program presumes that everyone has adequate internet access to enable them to assess event information, before and during an event, which may not be the case for many potential audience members, not simply those with CALD backgrounds.

2.3.4 Discounted Tickets

Another enabler that appeared in both the literature review and the focus groups was the offer of attendance incentives to certain demographics, for example, youth, families, or pensioners. Focus groups discussed the importance of being able to find family friendly events. CALD audiences expressed their desire to bring children to arts events, but often found the expense, not only of the ticket, but the ancillary costs, a deterrent:

> '*…in terms of the family, honestly, we are a little bit struggling to try to keep for five…plus, when you're coming with children, you need to put extra money in your pocket…To buy something for eat, for play, for everything. This is a huge thing. And say – sometimes I'll say oh, maybe just keep at home, you know? Stay at home, because it's a lot of money if you just go outside and start with the food, plus the – some activities and games.*' Sarah, Spanish language group.

Arts organisations could consider free entry for children, or discounted family tickets, to counter this and create greater access. Similarly, younger participants explained they were often attracted to events because of discounted tickets, particularly if they worked part-time or were students. One participant said that intermediary organisations or clubs that offered discount youth tickets were often the first and only place that she would search for events to attend.

> '*So…I can't even remember what event it was, but like there's been…$30 tickets for under 30s…That's something that I'm absolutely going to look at…and I won't even look at other events on because I already know those things will probably be out of my budget*.' Louise, Mandarin language group.

In both these cases, proactive ticketing initiatives and discounts sent strong signals to prospective audience members that they were welcome at events, regardless of their financial situation. By acknowledging and supporting an individual audience member's financial situation, and providing a range of pricing options, audiences were more likely to feel that there was a place for them in the crowd. In the case of the under 30s ticketing site, the discount program had the added effect of creating an aggregated event channel, where organisations could target event promotion to a youth market, whose choices were mainly dictated by their budget.

2.3.5 Artists as Audience Members

Each of the focus groups contained at least one artist who was either a musician, performer or visual artist. CALD artists were driven to attend arts events not only as part of their research and practice but as a way to connect with their own artistic community and broaden their professional and creative networks. As a cohort, CALD artists shared a strong desire to regularly attend events hosted by Adelaide arts organisations, and their existing appetite to connect to arts organisations as appreciators and partners made them an easy audience segment with which to connect.

Even though artists were more likely in a position to discuss the technical aspects of arts events, or disciplines that they may have been familiar with, they reiterated the findings that their main driver when choosing an event was the connection they felt to the story, by which they meant the narrative content within any work, the artist's biography and the intention behind the piece.

2.3.6 Specific Cultural Enablers

The research team interviewed participants who were grouped according to spoken language: Arabic, Spanish, and Mandarin. Additionally, an English language group was convened which was designed to facilitate participation from CALD audience members with a variety of different backgrounds. Some were migrants, and some were born in Australia. This meant that in each group, there were individuals from a variety of different nationalities, cultural groups, religions, and ethnic traditions, in accordance with the intention to garner the broadest possible responses to the research questions.

Discussion amongst the groups was robust, and whilst common themes emerged in each group, and across different groups, many of the responses were unique and not causally related to participants' cultural backgrounds. For this reason, reporting observations as indicative of a particular focus group's responses would not be an accurate depiction of ideas, experiences, and thoughts that were shared. Where statements were made that explicitly referred to cultural, racial, national, ethnic or language-based influences on attendance, or identity, these have been included in the appropriate section.

In the Mandarin speaking group, participants agreed that food was central to entertainment in Chinese culture, and when events had food included or available as part of the offering and experience, they would be more likely to appeal to those from a Chinese background.

> '*I think it – I think certainly food is an incentive. Um, and a lot of – it's a part of our greeting as well. So, if two Chinese people meet each other they probably ask, um, each other have you eaten a meal yet. So, it's – it's a very distinct.*' Kerry, Mandarin language group.

The Spanish language group made some specific references to the timing of events not aligning with their expectations of when events should start. Most of the participants from this group were from Latin American countries (Colombia, Uruguay, Peru), and they unanimously agreed that live music events held in the evening in venues in Adelaide began and concluded too early. In most cases, they expected live music events on both weekdays and weekends to commence after 9pm, which they felt was in line with how music was presented in their cultures.

> '*Because our culture, is like, you get to the shower at 10pm. And then at 11pm, you're leaving.*' Ray, Spanish language group.

2.4 Barriers to attendance

The literature review identified a hierarchy between barriers, whereby audiences must first overcome the perceptual barriers to want to attend the event, before physical barriers are encountered. This was supported by discussion in the focus groups, who explained the intellectual, emotional and psychological reasons that drove them to select particular events over others. Their discussion about barriers indicated an awareness of the hierarchy between the two.

2.4.1 Universal Barriers

The literature review and focus groups supported the view that there are many universal barriers that impact attendance of audiences everywhere, regardless of their CALD status.

These include:
- Time: a lack of time to attend or participate or the timing of events was not convenient;
- Access to the venue: a lack of transport to and from the venue, parking and accessing and locating venues;
- Social: having no one to go with;
- Awareness: knowing about the event; and
- Cost: the price of events, and associated costs.

The focus groups provided animated discussions of barriers and gave many examples of how they impacted their experiences of accessing arts events in South Australia.

2.4.2 Time

In the focus groups, participants shared their experiences of the way time impacted their capacity to attend events. Discussions varied depending on their family situation, their work hours, and the distance that many lived from the city, where most arts events were held. One participant explained her experience of time and the way the barrier impacted her and her family:

> *'And I mean, the other thing is we…have two small children. Back home we had a very big support network so we could leave the kids with my parents…and then go and do our thing. Here we're a little bit more tied up…if there's something that we can have the kids with us…it tends to be more exhibitions, so looking at artwork.'* Samantha, Arabic language group.

In this case, the barrier of time impacts parents two-fold: first, parents without childcare had less time to attend arts; and second, these parents were more likely to choose age appropriate and family friendly arts events because they had their children with them.

Some female participants also mentioned that they struggled to find the time to attend arts events because of competing work commitments, and sporting, music and educational co-curricular activities of their children.

'*I am very busy with my family, with my full-time job, yeah. Mum, 100%, you know? And say okay. Sport things, music things, plus family, plus everything else, you know.*' Zoe, Spanish language group.

For others, managing their own demanding schedules made it difficult to attend everything they wanted to see. In many cases, the location and timing of events, which were usually in the city, and after hours on Friday and Saturday evenings, also made it difficult for people to regularly attend. As one participant said:

'*So, let's say, I work full-time, right, so if something is happening after hours, it's like, first of all I really have to have enough energy to say, okay, I'm going to go drive to the city, for example, to go to that event, car park, things like that.*' Leila, English language group.

2.4.3 Access to the Venue

The participants agreed that the location of some venues created physical barriers to attending. Some venues were reported as hard to find, difficult to access, or were located far from conveniences like parking, public transport or food. Each focus group began at least 15 minutes later than the advertised start time because several research participants struggled to find the venue in time, even with the assistance of a map. Many reported that the lack of signage and the way the venue appeared without street frontage made it difficult to find on time. This made clear that unfamiliarity with the physical site may be a barrier for new audiences. As one participant reported:

'*When I come here they…one lady they told me I was in the wrong side. They had another building they call Nexus too.*' Rebecca, Spanish language group.

One participant mentioned that the location of the venue in an area that was not necessarily considered 'safe' after certain hours impacted her decision to attend. Although this barrier was perceptual, it was a persuasive deterrent for a young woman who had weighed up whether an event was worth attending if it was also a risk to her personal safety after the event was finished.

'*Yes. Safety is actually a bit of…because I often do come to things alone so leaving the venue when it's late is, it makes me uneasy. Doesn't necessarily stop me, but it's something that I…do come here, like immediately conscious of like, okay, well how am I getting home from here?*' Louise, Mandarin language group.

None of the participants mentioned barriers relating to venue access with a disability, but given that people with a disability make up 20% of the population it is certain that there are CALD audience members who would experience barriers and negative impacts due to intersectional factors relating to disability.

2.4.4 Social: Having Someone to Go With

> '*And I get…discouraged. I'm not going to go on my own. It's not fun.*' Margaret, English language group.

In line with literature review findings, some members of the focus groups spoke about their hesitation to attend events alone, often deciding not to attend an event if they had no one to accompany them. Where arts organisations assume that people attend events as a social activity, this may result in activities appearing not to accommodate or welcome single people or those attending events alone. One participant shared an experience of attending an event by herself where she felt the lack of seating options contributed to her not feeling welcomed.

> '*And – and then – and then I think because it was like cabaret seating or something, and so because I came by myself, I was like I don't even know where to sit. I think I found, like, I think there was like maybe like a bar stool or something on, like, the edges, that I kind of just sat at.*' Louise, Mandarin language group.

Creating inclusive spaces inside arts venues requires a level of openness and responsiveness to the different situations of those attending. Considering seating plans and training staff to welcome and direct solo audience members are simple steps that can be taken to ensure audience members feel welcome and relaxed.

2.4.5 Awareness of the Event

One of the biggest barriers to attendance identified in both the literature review and the focus groups was not being able to find out when events were occurring and a lack of accurate and up to date information being accessible on a variety of different platforms. Some participants shared their frustrations of learning about events after they had already occurred. One discussion between participants encapsulated this frustration:

> *Ray: 'This is my biggest complaint.'*
> *Sarah: 'How could we know it is coming?' Ray and Sarah, Spanish language group.*

Another participant echoed this, stating that it feels as though there is insufficient advertising about arts events, to give people enough notice to make plans to attend.

> '*And they promoted a Lebanese, ah, music. Like electro music. And it was playing here and I found out like the same night. I was like, oh, I missed it. Um, I didn't feel like there was enough marketing or, like, advertising about it.*' Amy, Arabic language group.

Marketing and publicity of events played a major role in people's ability to access and decide what they wanted to attend. The focus groups reported that events that were promoted through mainstream or community media (radio, online publications or print media), and those promoted through paid advertising, tended to be easier to notice. CALD audiences who were new to Adelaide, or Australia, reported that mainstream sources of information were more accessible than community-based information networks, word of mouth and social media.

One participant explained that she often sought out events that connected her to her home country, language and culture. In her experience events these events were not always easy to find, however:

> '*I do. But the fact – because I'm away from home everything that connects me to home I try to attend…But I'm open to other stuff if – if they stand out. If they're not if I hear about it…because I noticed here…you don't see it much, like advertising*.' Amy, Arabic language group.

This raised issues not just around mainstream events, but also suggested that events that were hosted by CALD artists, or contained content about other cultures, ethnicities, nationalities or languages other than English, might not necessarily receive as much media attention or advertising as other events. When they did, however, they were well attended.

> '*When we did a Fringe, cabaret Fringe…we actually checked, you know, how did you find us? Most of them, I think one is the radio, some ABC radio or something… most effective were Peter Goers show*.' Aiya, English language group.

In addition, focus group participants also discussed that having an awareness of events was impacted by, and related to, the locations in which people lived. The literature and examination of arts programs and publications confirmed that the arts and live music scene in Adelaide is often city-centric. In South Australia, most major arts organisations, venues and galleries are located in the CBD. Whilst it makes sense in logistical terms to have state-based organisations located centrally, opportunities to reach out to those who live in the outer suburbs, or who travel infrequently to the city centre, are more limited. Discovering and learning about arts events was reported as difficult enough for some people without local arts-scene knowledge and without community contacts; however, for participants who lived outside of the city, their struggles to connect to and discover events in a timely fashion were even more significant. As one participant put it,

> '…if you don't live here, near the city, you don't know what's happening.' Damien, Spanish language group.

In some cases, research participants reported that too many scheduled events often resulted in being overwhelmed, especially during peak festival periods, like Adelaide's Mad March. Some audience members found the large volume of potential shows confusing. This particularly related to open access arts events such as the Adelaide Fringe Festival and SALA festival, where festival entries were not programmed by a curator and the number of acts was not capped (as discussed earlier). Respondents noted that it didn't help that these events were scheduled at the same time as the Adelaide Festival and WOMADelaide. In the case of the Adelaide Fringe Festival and the SALA Festival, several hundred events were offered, which resulted in many participants struggling to determine which events to prioritise or support. One participant discussed how the overwhelming number of options meant she reverted to recommendations from friends, rather than selecting events based on her own impressions.

> '*And when I came here to Adelaide I was really impressed by the Fringe. Um, but the thing is I was overwhelmed. They're, like, more than 500 performances, and it was like I can't pick. I don't know where to start. So, I need to go for recommendations. I can't go to the list and see it.*' Amy, Arabic language group.

Another participant claimed that too many events being scheduled stopped her from attending any:

> '*I get overwhelmed sometimes by things. I think, oh, I want to go to this, this, this, and then there's too much choice.*' Margaret, English language group.

This was echoed by another participant, who stated:

> '*I think this Mad March and also like SALA I think it's a glut. I think there's little pockets of time where there's just complete overwhelm and you pick up this, this um magazine with four thousand events on or something absolutely ridiculous.*' Wendy, English language group.

This feeling of being overwhelmed during festival periods in Adelaide is likely to impact audience cohorts more broadly. While our focus group participants reported enjoying festival formats, it seems that there is a threshold at which the offering becomes overwhelming. This was particularly the case when participants identified large open access festivals. The complexity of navigating these programs when one is new to the city or country, has a limited social network, or has language, mobility or financial barriers, may be more significant. This poses interesting questions for arts organisations to think about their programming schedule outside of peak times, their communication and advertising methods, and how they help CALD audiences feel more included when they do host events during peak periods.

2.4.6 Cost

The literature review and the focus groups highlighted the cost of attending arts events as a prohibitive barrier. The cost impact of attending events differed amongst the cohorts. This is likely due to several mitigating factors, different socio-economic levels, employment and disposable income. One participant felt that the ticket prices of many events hosted by major, state-funded arts organisations were prohibitive. She shared her view that this high price was a barrier to attendance for people from a range of different backgrounds.

> '...because of the expense, I mean some of these performances are absolutely incredible in price...I think the cheapest ticket is about $70.' Wendy, English language group.

One participant, whose parents were migrants, but who was born in Australia, said that culturally, her parents always found cost to be a barrier to attend arts events.

> 'But my parents even now, don't go to events and stuff on their own, unless I'm, like, pushing them out the door, or kind of saying, you know – even for them it's a barrier of, like, money and things like that. That's the first thing that they ask, like, how much is the event.' Louise, Mandarin language group.

The previous discussion about the role of the perceived value of an event may be the fundamental driver here. Although Louise's comment suggests that her parents may have some perceptual resistance to the value of the art, the fact that their 'first' query relates to the cost of an event highlights just how central this question may be amongst certain communities, CALD or otherwise. Furthermore, one participant commented that organisations who offer free events tend to give the impression that they are more inclusive. She said, when asked what the biggest barrier to attendance was:

> 'Money...but if you know it's a free event, it's open for everybody.' Aiya, English language group.

Some participants explained that when they felt a close connection to an artist, a story or an event, ticket price was not a consideration. One participant shared his experience of purchasing a ticket to the Adelaide Symphony Orchestra's *Star Wars* screening and live scoring, held at the Entertainment Centre in Adelaide. He said:

> 'I just bought the ticket. As soon as I saw it I just bought the ticket...But, ah, for me, Star Wars, that hit a nerve...like I will go no matter what.' Joel, Arabic language group.

The demographics of the focus group participants were very broad, representing people of different ages, genders, employment statuses, educational backgrounds and income levels. The recruitment survey did not capture data relating to income levels or ask participants about their disposable budget in relation to arts spending; however, comments like Joel's indicate some of the focus group participants are less price sensitive than others.

2.4.7 Budget

The competition for disposable income in connection with the ancillary costs associated with attending arts events, were raised as barriers to attendance for some focus group participants. These were also widely reported in the literature review. The personal budget and amounts of disposable income available to individuals is outside of the control of arts organisations, but it nonetheless impacts the decision to attend and is a noteworthy barrier to participation for many. One participant put this into perspective, reiterating that arts events are one of many forms of entertainment and leisure that people may choose to spend their disposable income on:

> *'Trying to okay, save a bit of money and yeah, because I like to travel as well…I just say yeah, it's about the budget*.' Marie, Spanish language group.

Another participant explained that he was happy to go to a range of events, but ultimately, he set his priorities in terms of budget.

This once again reinforces the need for arts organisations to translate the value of an arts experience clearly and convincingly by having an intimate understanding of the things that their potential audience values. Although there will be few occasions like the present moment, where the ability of individuals to spend their disposable income is complicated by Government-imposed restrictions on movement and activity, in a COVID-19 world of restricted travel and the slow return of arts venues and events to full capacity, there may be opportunities for organisations to reframe their value proposition, more clearly telling the stories of their art and their artists, and thereby more effectively welcoming CALD audiences.

2.4.8 Hidden or Extra Costs

Participants also mentioned the impacts of extra, ancillary costs associated with attending any arts event. The costs of parking and transportation, or food and drinks was also factored into decisions about which events to attend, and if an event was worth the money. Some participants specifically reported having fixed or limited budgets for entertainment, and that they therefore had to choose wisely when selecting which activities. For those with families, the added costs of bringing children to events or paying for a babysitter sometimes influenced their decision to attend an event.

> '…plus, when you're coming with children you need to put extra money in your pocket.' Sarah, Spanish language group.

3.0 Information Dissemination

Access to information is a vital component of audience engagement. Comments made in the focus groups reinforced the important role of information dissemination, communication, promotion and marketing. Understanding how CALD audiences prefer to find out about events will help arts organisations tailor their communications for broader reach, leading to more diversity amongst their audiences.

3.1 Word of Mouth

Participants confirmed the literature review findings that word of mouth was one of the most effective ways CALD audiences found out about arts events. Word of mouth as a dissemination technique is, of course, not unique to CALD communities. CALD audiences are, however, more likely to experience language barriers, lack of easy access to event information, and other contextual barriers such as not knowing where to find information about events, including which websites to search on. For these reasons, word of mouth is an even more powerful tool for discovering, verifying, qualifying and comparing information within existing social networks and trusted communities.

For arts organisations seeking to harness word of mouth as a marketing tool, they must acknowledge that it is only valuable where certain base criteria are met. First, word of mouth communication relies on people having a social network, which may not be the case for some segments of the CALD audience, especially newly arrived migrants. In opposition to this, word of mouth may be one of the only ways new migrants are initially able to connect with the arts. Questions remain unanswered around the relative likelihood of these contrasting situations and are a fruitful area for further interrogation. Second, the capacity for arts organisations of harnessing word of mouth networks within CALD communities is contingent on the social network also being connected to the arts, or to news media, social media, or advertising channels where events are commonly posted and promoted.

Participants in this study reported that referrals were often made by friends, acquaintances, neighbours or colleagues. In some cases, it was these referrals that opened up new social channels that would otherwise have remained untapped, and presented events to CALD audiences who would otherwise not have seen advertising or promotion and therefore would never have known about the event. One participant mentioned that referrals from 'Australian' friends were helpful, indicating that different word of mouth networks have different access to information about arts events:

'*…we have a couple of Australian friends…and sometimes they invite us to things that we have no idea that are happening.*' Damien, Spanish language group.

Word of mouth referrals were trusted amongst CALD audiences as a tool to verify that an event was of a certain standard or quality, and that there would be others attending that they may already know, or may be able to get to know or connect with by attending. Word of mouth referrals also acted as a filter when audience members felt overwhelmed by choice and options. A positive referral by a friend removed confusion and helped some people make a quick and uncomplicated decision to view a particular arts event. As one participant claimed,

'*Um, so I got so overwhelmed…I would…wait for somebody to tell me, you should go try and see it.*' Amy, Arabic language group.

3.2 Social Media
Social media was reported as another important tool for gathering information about arts events among CALD audiences. While some participants did not use social media at all, others used it religiously, including platforms such as Facebook, Instagram and YouTube. Some participants reported following social media pages of local arts organisations and artists and regularly responded to Facebook Event invitations. Interestingly, however, the majority of participants used social media as a platform that reinforced real-life, word of mouth referrals. Many did not follow or engage directly with arts organisations or artist pages and found the thought of following everyone's unique organisational page to be time- and effort-prohibitive. Further, they were aware that this didn't always guarantee that they would see relevant events, which they attributed to Facebook's constantly changing algorithm. Most respondents used Facebook to see what their friends, family and colleagues were sharing or posting about on their pages, or in groups, and it was these posts that often attracted them to attend particular events. In this way, these audiences are utilising social media as an extension of word of mouth referrals.

'*I guess social media is a big one, like Facebook events…sometimes people are sharing it with me and also the fact that I am perhaps following different groups.*' Margaret, English language group.

The research confirmed findings in the literature review about digital platforms democratising the way art was disseminated, but how there were still barriers that arose as a result of access to the internet, lack of resources such as smartphones, time to spend on social media, or social media literacy in certain age groups.

3.3 Email Subscriptions and Aggregate Arts Information

Some participants reported using electronic direct mail, or mailing list subscriptions to particular arts organisations they liked as an effective way to stay abreast of upcoming events. Discussion ensued within our focus groups around how sustainable it was to subscribe to several organisations' newsletters and artists' mailing lists without becoming bombarded with a slew of monthly or fortnightly emails. There was overwhelming agreement amongst the participants that CALD audiences would benefit from aggregated event information, on a central, up-to-date website. Some participants said this would not only help centralise communications, but would help engage CALD audience members who may not necessarily know about arts organisations, venues or artists:

> '*I don't know like a specific culture webpage of Adelaide, where you can find anything.*' Damien, Spanish language group.

3.4 Physical Advertising

Despite the growing tendency among organisations and institutions in switching over to digital communication methods, many participants explained that physical advertising (in the form of flyers and posters) was still absolutely essential. This preference for physical marketing materials included posters in venues, at bus stops, in cafes and in prominent locations around the city. As one participant put it,

> '*...in Sydney, in Melbourne, you go out, the city, every single street in the city, they have posters, they have – it's visual.*' Sarah, Spanish language group.

For some participants, collecting an event flyer with information about the artist, the content of the performance or exhibition, as well as the logistics of getting to the venue or exhibition was identified as extremely helpful. Flyers and other printed information were actively sought by CALD audiences in pubs, cafes, colleges and education provider foyers, bus stations, civic centres, council buildings and public libraries:

> '*When you go to a pub, that corner full of flyers. I love to grab and you keep those little things, and you say, "I'd love to go there one day"*'. Manny, Spanish language group.

4.0 Community Engagement

Community engagement was identified by the literature review as one of the most important ways to reduce barriers for CALD audience participation at arts events. Across the available research, community engagement activities ranged from organisations developing a more service-oriented ethos, through to developing and hosting outreach programs. The purpose of these activities was to provide a mechanism for arts organisations to continuously reach out to the communities and audiences that they serve, and hope to serve. In some instances, this also involved co-curation. Community engagement was most effective when arts organisations had a deep understanding of the matters that were important to their community, and responded by utilising the artistic offerings and resources of the organisation to connect, engage and empower these individuals and groups. This research makes it clear that if an arts organisation wants to engage with a new audience segment, it must meet or offer something that this segment desires, taking a bottom up rather than a top down approach to engagement.

The participants extolled the positive aspects of community engagement they experienced with a range of arts organisations across the state, including their positive associations with arts organisations that offered outreach workshops:

> '*It's like even observing only, right, just having a look, but if you were given a chance to try yourself and feel it for yourself, then you have an interest, yes, so kind of like, workshops*.' Leila, English language group.

4.1 Suggestions for Community Engagement Activities
Many participants contributed to lively discussions about ways that arts organisations could improve their community engagement activities to connect in a deeper way with CALD audiences. One participant suggested that arts organisations struggled to use indirect networks to reach people who were potentially less visible, like stay at home mothers who had recently migrated. She suggested using connections and networks with schools, to reach parents who may be socially isolated as a result of language barriers, mental health issues, or their employment status:

'*And I think another way you could actually also let, um, like, for example, an organisation like Nexus know about events is to be able to promote through school websites, school newsletters, so, that certain cultural events like at, um, Adelaide Secondary School of English. It's 17 to 19 kids that I've been working with there and then you've got the mothers. I mean, I've been doing programs with the mothers because there's a lot of depression and isolation because they are coming from all their foreign countries and backgrounds. The children integrate into culture, but the mothers are left at home and the mothers and fathers and there's no integration for them.*' Wendy, English language group.

Another participant spoke positively of the way outreach programs could work to engage more members of the community and offer family friendly events in one space.

'*Yeah, I second that with the family friendly concept and – and the outreach. I think maybe those two things could be paired together, so, when you are going out, if you were going out to another location, that could be the time that's also more family friendly, yeah*.' Margaret, English language group.

4.2 Civic Centres and Public Libraries

Participants commonly listed civic centres and public libraries as highly effective locations through which to reach CALD audiences. Many participants agreed that recently arrived migrants often utilise these spaces, for many hours at a time and over many days of the week, as a source of support for managing life administration, facilitating employment, and building social connections. They are also vitally important for some people to find things to do, try, and see. Many participants who had recently migrated to Australia spoke about the positive role libraries played when they were establishing new lives. They explained that the first months of settlement were a fertile time to engage new migrants with the arts, as these community members typically had more free time, and often used libraries to seek social connections, search for work, learn or improve their language skills, start hobbies, and learn about events and activities in their new local communities. The amount of time people had to spend in these locations depended on their employment status and family commitments, and once social networks and employment were more established, time spent at the library was often reduced. As one participant stated:

'*When I came to Australia six years ago. No job, no nothing, okay. Let's go to the library. And then I spent hours in there.*' Manny, Spanish language group.

5.0 Arts Organisations

Arts organisations play a significant role in the curation, promotion and delivery of artistic content and are central within the audience-artist relationship. Despite this, the literature revealed many practices and processes within the four tiers of Australian arts organisations that create and sustain participation barriers for CALD artists, CALD arts workers and employees, and CALD audiences. Since this study began, a *Creative Equity Toolkit* was produced by Diversity Arts Australia to guide organisations towards more progressive and inclusive practices in order to overcome some inherently exclusionary practices, and to create more sustainable, inclusive organisations that serve the communities they represent. This toolkit, available at the Diversity Arts Australia website, was largely focused on addressing and transforming internal arts organisational processes relating to artists, governance and employees. The principles within the toolkit are incredibly useful at shining a light on unconscious biases, visibility, diversity and inclusion. *You're Welcome: A Guide for Arts Organisations to Increase Cultural Diversity in Our Audiences* complements the evidence-based *Creative Equity Toolkit* by contributing previously unknown qualitative data about CALD audience experiences, and filling the gaps that have been identified in the literature.

Participants in this study identified a range of events held by arts organisations that they attended, that they enjoyed and at which they felt welcome. Many mainstream events and venues were listed, as well as many smaller, niche and lesser known venues and events. Below is a summary of some of the events, venues and arts organisations and the elements that participants said appealed and stood out to them.

- Capacity to meet and socialise with new people.

  'Yeah somehow they are actually really connected to the people and different, and here preparing the food and so on...I don't know who is doing this. I've met a couple but it's really good.' Wendy, English language group.

- Events in unexpected places, ie. pop-up venues, places of work or study, outdoor or public spaces.

  'There is a tiny old store that they sell like second-hand things, but they cleared the space and they put a stage in the middle and its really awesome live music, like jazz.' Ray, Spanish language group.

  'Flinders University, even there, right, so people are working there and students are studying there, you know, they are there and if they're interested they can just go rather than thinking of after work, or after study I am going to go to the city.' Leila, Arabic language group.

- Events that appear to be targeted towards specific cultural, ethnic, racial or language groups, and events that are advertised as multicultural.

  'But certainly, when there's events that…even when they have the Moon Lantern Parade here, you know, later so I'll like, because culturally to me those are celebrations that I enjoy, so I like going to those events because they're sort of including us in – and it's almost like, you know, it's almost like they're putting on those events for our communities.' Louise, Mandarin language group.

  'I do enjoy going to sort of multicultural events…usually because…basically it's around food.' Louise, Mandarin language group.

  'I also attend to multicultural events or street parties. Like, Fork in the Road.' Ray, Spanish language group.

  '…I love National Gallery of Victoria. I probably go to every main events there…I think Melbourne has a better representation, in terms of, um Chinese culture, how they understand, um Chinese culture and the artists. Adelaide not bad – room for improvement.' Kerry, Mandarin language group.

- Family friendly events, and spaces that welcome children.

  'And it's just hundreds of families. I don't go because I don't have children but I am very aware that there's hundreds of family with children and there's carols, and everyone's got a candle and everyone just…hang around and…is quite fun I think.' Damien, Spanish language group.

- Free events.

  'I mean it's just tops. Having the books there…the fact that it's free, that you can actually listen to people from all over the world is extraordinary.' Wendy, English language group.

- Events that cater to queer audiences.

  'And…last weekend, I went to…gay bingo.' Manny, Spanish language group.

While there were many personal preferences expressed in this list, it serves to demonstrate the variety of different experiences and lifestyle factors that create a desire to attend certain events over others, rather than any clear correlation with culture, language, heritage or ethnicity. On this basis, as has been discussed elsewhere in this report, arts organisations should consider the importance of nuanced story-driven marketing to capture the attention of diverse audiences.

As Gareth summarises:

> '*We just need to look for what's basically connect us together, what are the similarity for us. For me when I want to connect with people I go with what I like to do. My hobbies. My interests. And I find – I met Indigenous people over here. I met Australians. Arabs. Different – Italian, Greek – because my hobbies I think will lead me to the people.*' Gareth, Arabic language group.

6.0 Identity, Representation, and Self-Perception

The literature review called for a nuanced examination of identity, representation and self-perception when establishing processes and practices that increase diversity and inclusion of CALD audiences. Both the literature review and the focus groups revealed that there is no universal way that people identify themselves to others. The literature review examined the use of the term CALD in terms of its perpetuation of the centrality of whiteness, and as an exclusionary term, and the focus groups resoundingly reiterated this sentiment.

In this study, the starting point for establishing the ways in which people identify themselves involved specifically asking each participant how they choose to describe themselves. Respondents replied with an array of different definitions. Some recently arrived migrants described themselves by their country of birth, others defined themselves using hybrid terms such as 'Asian-Australian', and some opted to define themselves by social or personal indicators which related to the context that people might meet them in, such as 'I'm a good father and I make music.'

> 'I would say that...I'm a first generation migrant from...China...and a new Australian citizen...a nurse. Um, you know, um fluent in two – in multiple languages.' Louise, Mandarin language group.

> 'I'm Japanese.' Aiya, English language group.

> 'I'm not – I'm never included in that [CALD] because I am white. And I speak English but I'm actually – I – I feel very African inside and, um, when I was at art school they all said to me, oh, but you're African but you are white and I would turn around and say, well, this whole room should be black and everyone, kind of, you know, there was, kind of, an awkward moment...'
> Wendy, English language group.

In some instances, respondents recounted being singled out, or asked to explain their cultural, racial or ethnic origins because of an accent, or because of how they looked. This was commonly reported amongst respondents who had migrated to Australia, with some confirming that often it took many years for people to stop asking.

> 'Where are you really from? And I keep getting that. And I'm like, you know, why do you care where I'm from? And why are you questioning me without giving me, you know, the chance to question you back. Because they assume that you are under interrogation. You are the newcomer. The ethnic exotic person. And you are saying, oh, yeah, I – I – you know, I have to tell them the story of my life without them sharing anything about themselves. So, I flip the conversation and I started saying, where are you from?'
> Samantha, Arabic language group.

'*At the start when I came to Australia, I was a bit afraid because there's lots of negative publicity about Iran, right, so it's like, please don't ask me where I'm from because I was afraid of that judgement…But after I settled down in Australia and I'm, kind of, confident, right, um, now I don't mind and I really like people to ask me because I like the surprise on their face because they expect, okay, if I come from Iran, I have to wear a hijab and things like that. So, I kind of, now feel comfortable and I like that surprise.*' Leila, English language group.

For those who were born here, the idea of defining one's identity was more fraught, with some respondents arguing that although their first instinct was to introduce themselves as Australian, they often had to follow up with qualifying statements about the ethnicity of their parents or grandparents in order to provide a satisfactory answer within the conversational context.

'*I always grapple with this one. I broadly say I'm Asian-Australian. Um, because I kind of feel like saying Australian doesn't explain enough to a lot of people, because then they'll – I mean, obviously I am someone of Asian descent, so I'm like – like – but they – but I feel like I need to label myself as such….it kind of depends on context. But for the most part it doesn't annoy me…but it used to annoy me a lot. Only because I kind of gained an appreciation as I've gotten older, for my difference and being someone from a different background, is not as much of a – well, I see it sort of, not necessarily as a strength, but you know, it's definitely, it's part of me.*' Louise, Mandarin language group.

The question of self-identification is significant within an arts context. The answers provided by respondents in this study and across the literature more broadly instruct and inform arts organisations as to just how critical it is to listen to their audiences, and to address the political and sometimes highly personal interactions they have with members of CALD communities. Arts organisations must respond to this understanding of their CALD audiences in the way they curate artistic programs, through the wording deployed in promotional copy and marketing activities, and they must use it to determine the way they interact with audience members in galleries and venues. Insights into people's preferences and modes of self-identification are also critical when organisations establish protocols for data collection. Understanding this terminology informs organisations about the most appropriate language to use when asking people to self-identify on ticketing websites, and in audience feedback surveys.

6.1 CALD – Culturally and Linguistically Diverse

The literature review and the participants in these focus groups stated that the term *culturally and linguistically diverse* was in most instances offensive, negative and not helpful when organisations were attempting to decolonise their practice and deconstruct embedded whiteness and Anglo-centrism. Many participants indicated that they found the term Othering, as it made them feel separated, or distinct from other groups. One participant who was a migrant from Zimbabwe said that she particularly did not feel the CALD terminology applied to her because she was white and spoke English. Across the board, participants disliked the term because:

- It was bestowed upon them without qualification or consultation;
- It failed to recognise Anglo-Celtic culture as an ethnicity itself;
- It confined people within strict racial, ethnic, or cultural categories;
- It euphemised the binary between whiteness and non-whiteness;
- It did not take into consideration intersectional factors including gender, class, sexuality, religion, disability or appearance; and
- It was typically used in government, bureaucratic, or corporate settings.

Several participants stated that the main reason they objected to the term was because they considered themselves first and foremost as humans, and defined themselves more broadly than was available through any cultural or linguistic filter. For these reasons, general consensus among the participants was that the term CALD was not preferred as a way to identify, address or include them in an arts context. As one participant shared with the group:

> '*It was more of, you know – you know, a diversity, and bringing those – you know, those different cultures together. And this is what I don't really like with CALD abbreviation. Is because I feel like they box us into, you know, culturally and linguistically…diverse communities. So is Australia not culturally and linguistically diverse community?*' Samantha, Arabic language group.

Another participant stated that the term did not empower her, and explained that it enabled exclusion and assumptions about cultural understanding.

'I don't feel empowered when someone describes me as CALD. Um, I mean, certainly, if I go out and people wouldn't tell – um, a lot of people will…tell me if …they couldn't tell I'm a migrant just from, you know, from how I speak. But it doesn't matter. I think it's a – it's a way we perceive things, um, the way we interpret things as well, quite differently. Um, but I don't appreciate the label. I think it's like, you know, it's like saying you're a CALD, so you wouldn't understand, for example, South Park, as well as people who grew up here.' Kerry, Mandarin language group.

Another participant shared a comment that the term CALD was negative and underpinned the notion that ethnicity was not an Anglo-Celtic trait, but rather only something present in minorities.

'…it's something new that came out of the of the last few years. And why do they have to use this? It's horrible. They should be saying culturally diverse. But why? We are all…we've got all the…culture. I – you know…we are a minority here. You know, like – no, I – I think it is – it is not really a very successful.' Jane, Arabic language group.

6.2 Representation

The participants felt that CALD Australians and their voices, experiences, expertise and stories were too often missing in the arts. The literature review revealed that including CALD Australians in leadership positions, curatorial roles, and as program artists would contribute to reversing the invisibility of CALD perspectives. This places the onus on arts organisations to find and practice new ways of connecting with CALD audiences, so that they truly feel welcome at arts events and included in the broader Australian narrative. Participants in this study shared the impacts of not being represented in different ways. Common, however, were responses about feeling out of place, or feeling that they did not belong at certain events.

'I think there's been a – maybe a couple of events where I felt like I didn't belong in the audience. Which made me feel quite uncomfortable. It was probably a bunch of, ah, white people, who were like 60-plus.' Louise, Mandarin language group.

One participant linked the absence of CALD artists and creators to unrealistic portrayals of CALD characters. She explained the power of having CALD writers and creators telling CALD stories, to maintain authenticity, accuracy and relatability.

'*Or tokenised. Yeah. Like, I – I still, you know, there are some, ah, like Asian-Australian screenwriters and things like that, and actors and that, I do see, but they are still always involved in that dialogue, and – unless – and it's great that they're making that space for themselves and that organisations are allowing them to come into their spaces and allow them to practice their art or whatever, but it still feels like that's a – it still doesn't feel natural to me. It still feels like there are – but I – I – I generally feel like it might just – it just takes time. I do think it's something that just takes time.*' Kerry, Mandarin language group.

6.3 Inclusion

Participants felt that issues around inclusion are not limited to the arts and many voiced their concerns in a broader social context. Whilst many participants noticed that organisations were attempting to create more inclusive spaces, there were still plenty of improvements that could be made to welcome, invite, listen to and learn from diverse voices.

In some cases, efforts made by arts organisations to create more inclusive spaces were noticed, but this alone was not necessarily enough to convert people's interest into becoming a regular attendee.

'*I really like the idea of like, to me, Nexus seems to at least – they're one of the few places that are at least trying to break those barriers, and I can tell that by the types of things that they put on. Um, it doesn't necessarily draw me in yet, but I appreciate that it's there, and I feel like maybe as it gains popularity that there'll be more options and more – just more in general. I feel like sometimes some of the things might not appeal to me, even though I appreciate that they're… going down a certain path.*' Louise, Mandarin language group.

This sentiment was mirrored by other participants who agreed that inclusiveness was still a new concept for many organisations and institutions. As one participant claimed:

'*I think the inclusiveness is there at some point, but it's still very, very, very, how do I say? It's not mature enough, I would say, in Adelaide.*' Damien, Spanish language group.

Another participant described an experience at an art gallery, where he was queried excessively for asking about the gallery's mission, which he presumed was based on his appearance:

> *'Yeah. When I come to an art gallery and ask, what do you guys do? Do you have activities? And they…asking me why you are asking that? What are you – what are you looking for? I said I'm an artist. I'm interested. This is…my interest. And – and I usually get that question. Like, why? Like…what do you want?…Like I'm interested. Like – like I'm coming here because I'm interested in your place. And like we are a group of people here who have different experience, but we're still missing most of the voices*.' Peter, Arabic language group.

Arts organisations that are willing to invest in greater levels of inclusive practice will ultimately fare better when engaging with CALD Australians than those which don't. However, as participants resoundingly confirmed, inclusion is a long process, that ultimately requires trust between institutions and individuals. Organisations must move beyond theoretical inclusion and deliver tangible examples of invitation, welcoming and listening in a consistent and meaningful way.

6.4 Stereotypes

The literature review explored the subject of stereotypes within the arts, and their negative and disempowering impacts on CALD Australians. Stereotypes included caricature, fetishisation, and negative generalisations of non-white people. The participants raised concerns about stereotypical portrayals of their cultural, ethnic, religious groups, and nationalities in the arts. This extended to assumptions by non-CALD people about CALD people's behaviours, artistic tastes and social activities, assumptions that ultimately maintained systemic racism via exclusionary practices, making people feel unwelcome in certain places.

> *'…we are a group of people here who have different experience, but we're still missing most of the voices. Like my wife is hijabi woman. And she have different experience…one time like she was like walking in the city around here and…shout on her like, "Go back to your country." Which was very – like, very disturbing.'* Peter, Arabic language group.

Other assumptions that were discussed included the notion that people of any particular ethnicity must hold similar religious, political or social views. Respondents noted that this failed to recognise that cultures here and overseas are constantly evolving, and are ultimately made of individuals who have unique experiences, views, aspirations and personal histories. As Kerry says:

> *'It's a very big conflict, I think, internally, and as well as externally… when I go home, and I see how the society back home evolve so quickly, the culture changed very quickly, I got a reverse culture shock as well*.' Kerry, Mandarin language group.

Whilst there are common threads that exist connecting members within CALD communities through language, cultural heritage or religion, there is no homogeneity within any group of CALD Australians. Samantha, from the Arabic language group captured this in her statement 'not all of culturally similar groups would assimilate together.' Intersectional factors, length of migration, and individual circumstances combine with numerous factors distinguishing these audience members from one another and must be respected as arts organisations tackle the complexity of reaching new audiences.

7.0 Nexus Arts

Nexus Arts commissioned this study to gain direct insights into the experiences of CALD Australians as audience members, determine barriers and enablers and then share this information with other arts organisations which were similarly committed to genuine diversity and inclusion. Nexus Arts provided researchers with a series of internal documents, including their most recent Strategic Plan, links to recent program materials, staff profiles and marketing copy, in order to provide essential background information about the organisation's mission, vision and operations. Nexus Arts positions itself as an arts organisation that presents and promotes intercultural art, though, as has been noted previously, all arts organisations are, and should view themselves, as intercultural. The focus groups conducted as part of this study were held at the Nexus Arts Venue. In order to enable Nexus Arts to better understand and develop its own practices, researchers inquired using the following questions:

1. What influence does the venue have on your decision to attend?
2. How does the presenting organisation play a role in your decision to attend an event?
3. Tell us what you know about Nexus Arts?
4. Tell us about your experience of attending Nexus Arts events?
5. Tell us why you decided to go to this event?
6. If you chose not to, can you explain why?
7. What would help you decide to attend events at Nexus Arts?

A summary of answers has been provided below.

7.1 Knowledge of Nexus Arts
Approximately half of the focus group participants had extensive knowledge of Nexus Arts as an organisation and had attended performances at Nexus Arts. For the remaining respondents, the focus groups were the first interaction with the organisation or the venue.

Many participants were open to seeing events at Nexus regardless of the style of the artists, the format, genre or technical elements, or instrumentation of the performance. They trusted Nexus' curatorial process to deliver unique, interesting and engaging experiences. Many enjoyed the fact that they had access to performances and exhibitions by artists with diverse cultural backgrounds.

'*I noticed what – what Nexus Arts do. Um, and that's why I always follow – follow them and see what's happening. Even if it's not Arabic, um, culture, but any other culture.*' Amy, Arabic language group.

'*Nexus actually put up quite a lot of interesting, different cultural, actual cross fusions music, like, ah, Asia meet Western, so something like that. So, I'm just so interested to learn how they interpret the, you know, the different culture and coming into the, you know, one fusion.*' Aiya, English language group.

'*…what I enjoy about Nexus is, it's multicultural, so, I like that. It doesn't have to, for example, if I have a look at the website it doesn't have to be something about Iran.*' Leila, English language group.

The impressions of those who had been to Nexus events aligned with the mission and vision of its organisational platform – to provide a space where intercultural collaborations resulted in artistic excellence.

7.2 Barriers when attending events at Nexus Arts Venue

Some participants reported barriers to attending Nexus events that were in line with universal barriers experienced by most audiences. Some had difficulty finding the venue, whilst others struggled to find suitable parking for the event. One participant explained that she found the venue was not family friendly:

'*…and you know like the young family from different background, well I can't bring the kids*'. Aiya, English language group.

One participant explained that the seating format, typically cabaret style, suited those who attended in groups or couples. She explained that several bar stools were located at the back of the venue, along the bar, and spaced individually a few metres apart. All of the cabaret tables had multiple chairs around them, giving the impression that solo attendees were encouraged to sit at the back on their own, whereas tables in the front and centre of the audience space were reserved for couples and groups. Although the venue had not intended to relegate solo attendees to bar stools at the back of the room, this experience left an impression on the audience member. She stated that she often attended events alone, but was not encouraged by this. Nexus Arts has an opportunity to develop strategies to create a more inclusive space for those who were attending alone, whether they are seasoned arts attendees who prefer to go out solo, first time attendees, or newly migrated attendees who are actively seeking social connection by attending an arts event.
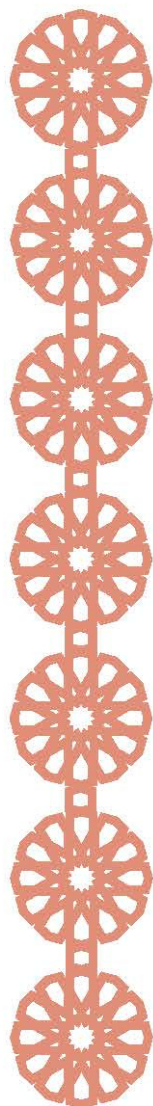
Appendices

Appendix A: Nexus Arts Research Project Marketing Activities

Nexus Arts undertook the following steps in the recruitment of participants for the focus groups, and the engagement of the community to support the research activity:

- Employment of Project Coordinator, Marwa Abouzeid

Marwa Abouzeid joined the Nexus Arts team as Project Coordinator on 18 February 2020. Marwa is an artist from an Egyptian background. She is the founder of Artvision, and the winner of the MCCSA Community Quiet Achiever Award 2020 and the Walkerville Young Volunteer of the Year 2018.

- Engagement of 4 community-connected individuals to comprise the Arts Leaders Network

With consideration of statistics regarding the cultural composition of the South Australian population and the top languages spoken in Adelaide, 4 focus groups were identified, and community leaders were then sought to lead engagement with these groups. The groups and leaders engaged were as follows:

> a) Mandarin speaking group: initially Zhao Liang, Founder and Artistic Principal of the Chinese School of Music and Arts, and then Kam Keung Chiu, Executive Officer of the Chinese Welfare Services of SA.
>
> b) Arabic speaking group: Fayrouz Ajaka, Co-founder and Chairperson of ALCASA (Arabic Language and Cultural Association of SA)
>
> c) Spanish speaking group: Patricia Rios, President of the Hispanic Women's Association of SA, supported by the same organisation's Secretary, Tatiana Morelos, and by Helen Carbajal, President of the Colombian Community of SA.
>
> d) English speaking group, to encompass participants from all cultures and backgrounds comfortable with speaking English as a second language: Ann Whitby, President of Campbelltown Arthouse.

- Online survey to recruit focus group participants

The arts leaders network led the recruitment activities to secure focus group participants, with support from Nexus Arts. An online survey was promoted by the arts leaders, supported by Nexus, with the purpose of collecting demographic data from interested focus group participants. Video messages were produced in each of the key languages and shared via Nexus and the leaders' channels. Posters and flyers, also in each of the key languages, were distributed by the leaders directly to their networks. They were shared on platforms including WeChat and Facebook, and directly in newsletters and other e-communications. Marwa also spoke on Radio Adelaide's 'Festival City' program to promote the project to the wider community.

Nexus Arts Audience Survey

This survey will be used to help researchers select people for focus groups.

Please note, due to COVID-19 our focus groups will be a small size to meet density requirements, and social distancing and hygiene measures will be implemented to keep you safe. You also have an option to participate remotely via zoom if you require it. Researchers will ask you directly when they contact you.

The information that you provide will also become part of a report for this research project, and the outcomes of the project will be given to all participants via email.

You will need to provide your name and contact details; however, all of your responses will be anonymous, any identifying information will be removed, and your comments will not be linked directly to you. All information and results obtained in this study will be stored in a secure way, with access restricted to only relevant researchers.

Participation is voluntary and you do not need to answer all questions.
If you are selected for the focus group you will be contacted by our research team.

We are very pleased to meet you and we thank you for participating in this important study!

1. What is your name?

2. What is your email address?

3. Would you like to join a 1-hour focus group at the Nexus Arts Venue to share your experiences?

◯ Yes

◯ No

Other (please specify)

* 4. If you answered yes to Q3, please tell us your preferred days and times, to attend a one-hour focus group? (We have not allocated times yet but will choose sessions based on people's answers)

☐ Monday   ☐ Tuesday   ☐ Wednes day   ☐ Thursda y   ☐ Friday   ☐ 9am- 2pm   ☐ 2pm- 5pm

☐ 5pm- 9pm

☐ Other (please specify)

[   ]

5. What year were you born?

[   ]

6. What is your gender?

○ Female

○ Male

○ Other

○ Rather not say

7. What suburb do you live in?

[   ]

8. Where were you born? Please list the city and country.

[   ]

9. Where were your parents born? Please list any or all countries.

[   ]

10. Where were your grandparents born? Please list any or all countries.

[   ]

11. If you migrated to Australia, which year did you arrive?

[   ]

12. Please list the languages that you speak.

13. Please list the languages spoken in your household/family growing up.

14. Please list any, or all of the cultural groups, religions, ethnicities, nationalities you identify with.

15. Do you like to attend Arts Events?

◯ Yes

◯ No

Other (please specify)

16. Please tell us the reason for your previous answer in Q15.

17. Which artforms do you most like to attend?

☐ Theatre

☐ Film

☐ Live Music

☐ Cabaret

☐ Dance

☐ Visual Arts

☐ Comedy

☐ Other (please specify)

18. Normally, how often would you attend arts events? (Please refer to a time prior to COVID-19 lockdown).

○ Weekly

○ Fortnightly

○ Monthly

○ Quarterly (every three months)

○ Six-monthly

○ Yearly

Other (please specify)

[   ]

19. How do you normally hear about these events?

☐ Word of mouth

☐ Friends

☐ Family

☐ Posters

☐ Flyers

☐ Social Media

☐ Newspapers

☐ Radio

☐ Community Noticeboards (library, community centre, shopping centre)

☐ Arts Websites

☐ Mailing Lists

☐ Newsletters

☐ Television

☐ Billboards/Bus Stops/ Public transport

☐ Other (please specify)

[   ]

This survey will be used to help researchers select people for focus groups.

Please note, due to COVID-19 our focus groups will be a small size to meet density requirements, and social distancing and hygiene measures will be implemented to keep you safe. You also have an option to participate remotely via zoom if you require it. Researchers will ask you directly when they contact you.

The information that you provide will also become part of a report for this research project, and the outcomes of the project will be given to all participants via email.

You will need to provide your name and contact details; however, all of your responses will be anonymous, any identifying information will be removed, and your comments will not be linked directly to you. All information and results obtained in this study will be stored in a secure way, with access restricted to only relevant researchers.

Participation is voluntary and you do not need to answer all questions.
If you are selected for the focus group you will be contacted by our research team.

We are very pleased to meet you and we thank you for participating in this important study!

20. What is your name?

21. What is your email address?

22. Would you like to join a 1-hour focus group at the Nexus Arts Venue to share your experiences?
- ⚪ Yes
- ⚪ No

Other (please specify)

Nexus Arts

THE RESEARCH NEXUS

* 23. If you answered yes to Q3, please tell us your preferred days and times, to attend a one-hour focus group? (We have not allocated times yet but will choose sessions based on people's answers)

☐ Monday ☐ Tuesday ☐ Wednesday ☐ Thursday ☐ Friday ☐ 9am-2pm ☐ 2pm-5pm

☐ 5pm-9pm

☐ Other (please specify)

[   ]

24. What year were you born?

[   ]

25. What is your gender?

◯ Female

◯ Male

◯ Other

◯ Rather not say

26. What suburb do you live in?

[   ]

27. Where were you born? Please list the city and country.

[   ]

28. Where were your parents born? Please list any or all countries.

[   ]

29. Where were your grandparents born? Please list any or all countries.

[   ]

30. If you migrated to Australia, which year did you arrive?

[   ]

31. Please list the languages that you speak.

32. Please list the languages spoken in your household/family growing up.

33. Please list any, or all of the cultural groups, religions, ethnicities, nationalities you identify with.

34. Do you like to attend Arts Events?

○ Yes

○ No

Other (please specify)

35. Please tell us the reason for your previous answer in Q15.

36. Which artforms do you most like to attend?

☐ Theatre

☐ Film

☐ Live Music

☐ Cabaret

☐ Dance

☐ Visual Arts

☐ Comedy

☐ Other (please specify)

37. Normally, how often would you attend arts events? (Please refer to a time prior to COVID-19 lockdown).

- ○ Weekly
- ○ Fortnightly
- ○ Monthly
- ○ Quarterly (every three months)
- ○ Six-monthly
- ○ Yearly

Other (please specify)

[   ]

38. How do you normally hear about these events?

- ☐ Word of mouth
- ☐ Friends
- ☐ Family
- ☐ Posters
- ☐ Flyers
- ☐ Social Media
- ☐ Newspapers
- ☐ Radio
- ☐ Community Noticeboards (library, community centre, shopping centre)
- ☐ Arts Websites
- ☐ Mailing Lists
- ☐ Newsletters
- ☐ Television
- ☐ Billboards/Bus Stops/ Public transport
- ☐ Other (please specify)

[   ]

Appendix C: Recruitment Survey Demographic Information

This report quantifies demographic participant data and some information about patterns of arts attendance captured in the online focus group recruitment survey. Questions were optional, and in some cases participants were able to select all categories.

Below is a table of the ages of survey participants, and number of people in each segment. There were 46 responses to this question, 10 participants chose not to answer this question.

Table 1: Age of Survey Respondents

Age Group	Number of respondents
18-25	1
26-30	2
31-35	9
36-40	17
41-45	4
46-50	3
51-55	2
56-60	6
61-65	1
65-70	1

Of those who shared the year of their birth, the most represented age group in the survey was 36-40 year old participants (17) followed by 31-35 (9). The 56-60 age group was also well represented in the survey. The age bracket between 18-30 had very small representations (3 in total), as did the 61-70 bracket (2 in total). There were 5 participants in the 46-55 age bracket.

Countries of Origin

Of the 56 respondents, 49 had migrated to Australia. The highest concentration of respondents were born in Colombia (10), followed by Chile (3) and Iran (3). Other countries of birth listed included Brazil, China, Egypt, El Salvador, Germany, India, Iraq, Japan, Jordan, Kuwait, Lebanon, Malaysia Mexico, Palestine, Panama, Paraguay, Peru, Russia, South Korea, Spain, Syria, Taiwan, Venezuela, and Zambia. In some cases, the country of birth stated did not represent the ethnicity with which participants identified. Table 2 shows the number of participants who migrated in reported years.

Table 2: Number of Participants Migrating Per Listed Year

Years Listed for Migration	Number of Participants Migrating Per Listed Year
2020, 2013, 2009, 2004, 2003, 1993, 1988, 1986, 1975	1
2019, 2017, 2016, 2007, 2000, 1994	2
2010, 2008, 1991	3
2015	4
2018, 2014	5

Of the 50 responses to the migration question, 22 participants indicated they had migrated ten or less years ago. The two biggest cohorts were those who migrated in 2018 (5) and those who migrated in 2014 (5). This is a significant number of recent migrants (defined as <5 years), with 24% of respondents in this category. The earliest year that a participant reported migrating to Australia was 1975.

Identity

The survey asked participants to describe their identity using free text. Each respondent was asked to list 'any, or all of the cultural groups, religions, ethnicities, nationalities' with which they identified. The answers ranged from descriptions of their ethnic background, religious affiliation/s, and other identifiers such as sexuality. Many responses contained multiple descriptors from several different categories. Only one participant used the term CALD.

A selection of responses showing the variety of ways that participants interpreted and answered the questions is offered below:

> 'I'm Asian Australian, culturally identify as Chinese. Religion is atheist'
> 'Arabic/French/English speaking communities'
> 'Muslim, Arab, Palestinian, Jordanian'
> 'Persian'
> 'Brazilian Latin Groups'
> 'Latino'
> 'Iranian Persian Australian'
> 'LGQTB LATIN, all the communities'
> 'NBPoC, Queer, Catholic, Iranian, Filipinx, Settler.'
> 'Buddhist'
> 'Japanese'
> 'Middle-Eastern, Muslim Syrian'
> 'CALD'

Preferences

Participants were asked in the survey to list the artforms that they liked to see. Participants were given the opportunity to select multiple artforms. The following graph shows aggregated responses to each art form. Five respondents selected 'other', where they specified activities that were not provided in the drop down menu. These were:
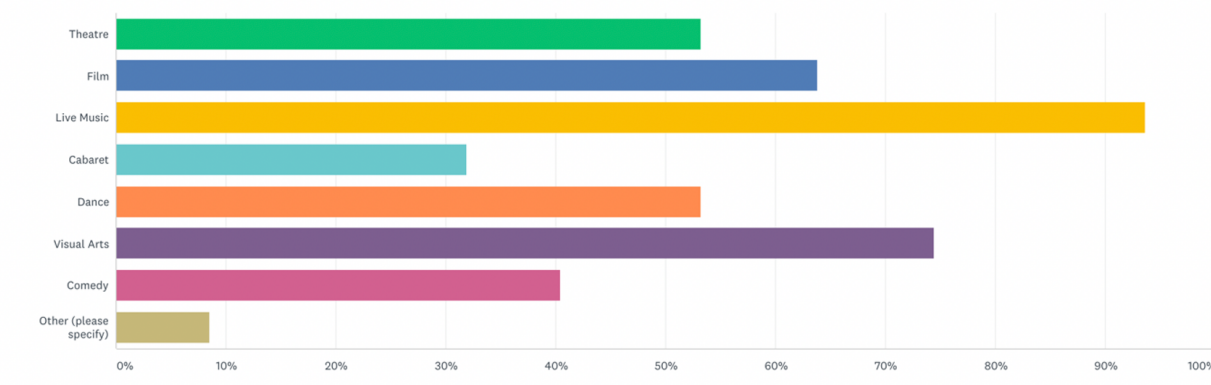
· Photography
· Museums
· Libraries
· Political discussions

Appendix C: Recruitment Survey Demographic Information

Table 3: Preferred Artforms for Attendance

Which artforms do you most like to attend?
Answered: 47   Skipped: 1

The three most popular selections were live music (89.09%), visual arts (70.91%), and film (67.27%). Theatre and dance both scored 52.73%, and comedy (36.36%) and cabaret (29.09%) ranked the lowest. These categories of artforms were chosen because of their capacity to be attended by an audience in either an event format, live performance or at a gallery or exhibition space.

Hearing about events
Participants were asked to list as many different communications channels that they found relevant for gaining information about arts events (see table 4). The graph below shows the popularity of different response rates. The most commonly reported response was social media (89.09%), followed by friends (65.45%), word of mouth (52.73%), and mailing lists (41.82%). Less commonly reported methods included posters (32.71%), arts websites (27.27%) and community noticeboards – library, community centre, shopping centre (23.64%). Participants heard about events on the radio and through newsletters with the same frequency (21.82%). Hearing about events through family members was one of the lowest reported channels at 9.09%. One participant selected 'other' and reported that they also heard about events through the Multicultural Communities Council of South Australia.

Table 4: Sources of Information About Arts Events

How do you normally hear about these events?
Answered: 48   Skipped: 0
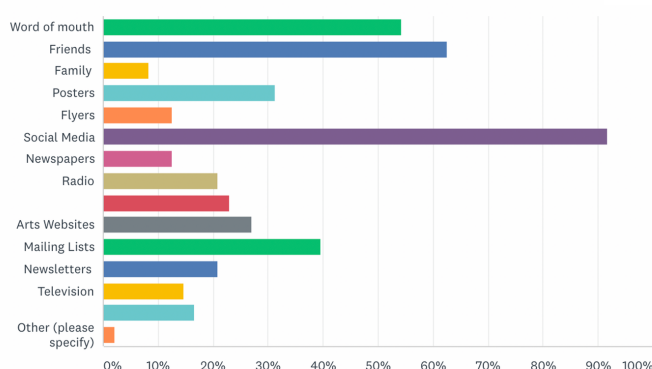
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