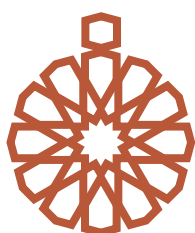
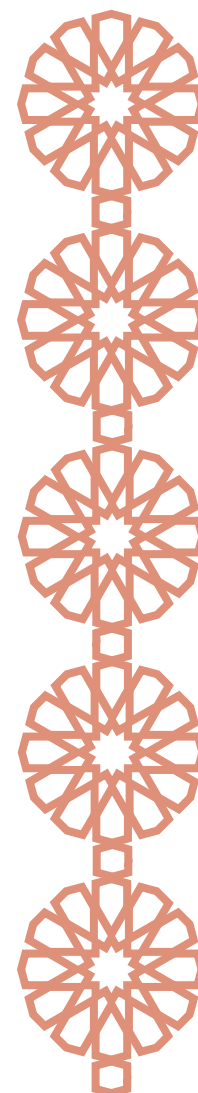
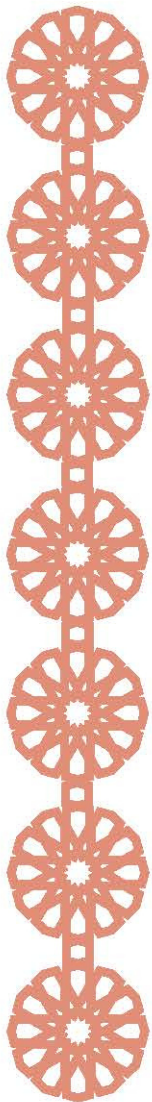


A literature review by
Nexus Arts &
The Research Nexus

Barriers to Arts Participation Experienced by CALD Audiences





This document is the first part of a study commissioned by Nexus Arts, with support from a Government of South Australia Multicultural Affairs Stronger Together Grant, aimed at investigating cultural diversity in South Australian arts audiences.

A prominent performing and visual arts organisation in Adelaide, Nexus Arts has a long history of intercultural programming, and is committed to serving the culturally diverse communities of Adelaide. Through this study, the organisation seeks to identify and negotiate barriers that impede participation in its events and within the Arts Community more broadly and to develop a range of tools, resources and programs to enhance participation of CALD audiences in the arts. This toolkit will be shared broadly, with both South Australian and national stakeholders, positioning the research as the benchmark for inclusive practice. Through the implementation of identified principles and practices, Nexus Arts aims to more meaningfully connect with CALD audiences, increase participation at Nexus Arts events, and curate artistic experiences that service these communities. This literature review sets out to provide a contextual and theoretical background using a combination of practitioner accounts and case studies, industry and government reports, and academic publications.

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Hani Ashtari.

<https://www.facebook.com/HanigraphicStudio>

**Nexus
Arts**



A number of highly relevant publications were encountered in the preparation of this document.

Several of these warrant particular attention:

Cogman, L. (2013) Audience Development Toolkit. Arts Derby. [online] Available at: http://culturehive.co.uk/wp-content/uploads/2013/04/Arts-Derby-audience_development_toolkit.pdf

Hinsley, M. (2010) Creativity to community. Austin, Tex.: EnvisionArts Publishing.

Los Angeles County Arts Commission (2017) Los Angeles County Arts Commission Cultural Equity And Inclusion Initiative Final Report. [online] Los Angeles. Available at: https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf

Maudlin, B., Laramée-Kidd, S., Ruskin, J. (2016) Los Angeles County Arts Commission Cultural Equity And Inclusion Initiative Literature Review. [online] Los Angeles. Available at: <https://www.lacountyarts.org/article/cultural-equity-and-inclusion-initiative-literature-review>



EXECUTIVE SUMMARY

The overwhelming message from the literature is that to be relevant, not-for-profit arts organisations must truly serve the communities they are in. They must win and hold people's trust. They must have the humility to sit at the table with community members as equals if not as willing servants, break bread with them, and be generous and unpatronising listeners. The listening should translate to an earnest, sustained and un-self-serving impetus to produce programs and events which stem from the needs, desires, identities and imaginations of the people and groups it serves.

The bureaucratic, box-ticking, and overtly political imperatives of the industry space must be rendered subsidiary to the overriding ethos of service.

Organisations and their programming must be run with integrity, and must be continually seeking to reflect the cultural diversity of the community. Conscious and sincere efforts must be made to guard against the corrosive effects of referral-network culture (nepotism), and the many kinds of exclusion and ill-will that arise when decision-makers in the academic- and government-adjacent arts circles fail to proceed with clarity as to who they're actually serving: their political or funding patrons, their career advancement, their peer artistic community, or the needs of the broader community they're in.

Before questions can be asked of why audiences are or are not coming, and whether factors like ticket cost or parking availability are influencing attendance, the question must always be asked: who is offering, what is being offered and why?

The notion of CALD (culturally and linguistically diverse) is identified as highly problematic. The term, whilst being vague enough to potentially admit almost anyone, simultaneously maintains its *othering* function by euphemistically labelling as different (*diverse*) those who are not the people to whom the term would not apply.

'Perhaps the easiest way to situate myself is to say I am a Filipino migrant to Australia, having arrived when I was just one. I am told I spoke only one non-English word at the time – ahas meaning snake [...] It was strange while growing up being categorised as a NESB, non-English speaking background, since Philippines was an English speaking country at the time. At other times, I was dubbed “ethnic”, which presumes that British, Australian or Irish were not ethnicities. But times have changed, I am told for the better. Now apparently I’m CALD, culturally and linguistically diverse, which still makes little sense to me or at least makes no real advances from NESB. Who isn’t culturally and linguistically diverse? This is all to say that I hope you can understand that for me the language of multiculturalism seems a rather circuitous way of avoiding having to name ‘coloured people’ when often that is what is meant.'

Dr Gilbert Caluya, Nexus Multicultural Arts 2011 AGM

A decade later, the same issues persist with CALD terminology. Despite its problematic and exclusionary functions the term has been used pragmatically throughout this literature review as the term itself is uniquely Australian and is frequently deployed in the arts, cultural, bureaucratic and government paradigm. Researchers have admitted the term provisionally, and with additional clarification where necessary. Organisations may be better served by identifying the people or segments within their community with whom they wish to engage, without resorting to euphemisms.

Arts Participation Patterns

Studies in Australia and elsewhere have tracked changes in community demographics and arts patronage by diverse audiences. Despite national differences, varying methods and terminologies, common trends are observable in relation to participation and potential barriers. Most of this data relies on quantitative (numerical) studies. Deeper inquiry into audience challenges and complexities will require a window to people’s experiential narratives via qualitative surveys.

Australian Arts Participation and the Role of Arts Organisations

Australia Council's 2017 *National Arts Participation Survey Connecting Australians* reports an interesting statistic: CALD individuals were more likely to have attended live arts events than members of the non-CALD segment (14). Despite this, little is known about the frequency of their attendance, their motivations, preferences, or the quality of their experience. The limited data available about the Australian arts environment reveals a profound under-representation of diverse artists, decision makers and employees within the sector, a notable fact given the central place arts organisations hold in mediating cultural productions in the community.

In the South Australian context, no sector-wide studies have been identified that shed light on local factors that prevent diverse communities from attending arts events.

Types of Barriers

1. Perceptual barriers – psychological, emotional and intellectual. The perceived level of risk associated with attending; whether they feel welcome; whether what is on offer is culturally relevant or appealing.
2. Physical or practical barriers - lack of awareness, time, cost, location, company (no-one to attend with).

Generally, perceptual barriers must first be overcome before the physical barriers become an issue: a person must be at least somewhat interested in attending before parking at the venue becomes a problem.

Principles and Practices

Potential audiences must be treated as partners rather than as clients. Too often, organisations see themselves at the top of a hierarchy, with audiences relegated to the role of customers for a finished product. Rather than presenting to a notional audience, organisations must take more opportunities to curate and program with the community. Relevance is established through service, which pre-supposes an ongoing trust-building dialogue between the organisation and the community of which it's a part.

The literature identified the following practices for organisations seeking to advance in the cultural inclusion space:

- *Community Engagement is Central;*
- *Stop Marketing, Start Listening;*
- *Commit to the Long Term, Not One-offs; and*
- *New Metrics: Beyond the Numbers and Into the Experience.*

Research gaps

1. Lack of qualitative data about the experiences of CALD audiences accessing and participating as audiences.
2. Lack of Australian practice-based toolkits that offer strategies for arts organisations to engage their communities in better ways.
3. Lack of sensible terminology to describe cultural groups.

In the South Australian context, no sector-wide studies have been identified that shed light on local factors that prevent diverse communities from attending arts events.

Further Research

The final portion of this document offers a range of recommendations for Nexus Arts, and other Australian Arts Organisations to consider for the next stage of the research.

Conclusion

To actively and appropriately engage with Australian audiences, the core recommendations from this Literature Review can be summarised, as follows:

1. Organisations must define the community / communities / segments they want to serve, and the reasons for this.
2. Organisations must review and enhance organisational practices, resource allocation, funding priorities, hiring practices, curatorial strategies and marketing strategies to optimise for diverse inclusiveness and consciously guard against latent exclusionary practices.
3. To provide a baseline from which to integrate research findings, organisations must conduct a quantitative demographic survey of their audiences.

For the next stage of this project, it is recommended that Nexus Arts select and recruit four focus groups. The literature review suggests recruiting participants using some or all of the following inclusion criteria:

- Particular community, ethnicity, language, racial group.
- Migration history: recent migrants, and or more established migrants.
- Patterns of arts attendance or intention (frequent/infrequent attenders, interested non-attenders; uninterested non-attenders).
- Delineated groups of a more general nature (foreign students; families with children under 12) and those with potentially acute needs (e.g. elderly migrants with chronic health conditions; sex-workers; children born in war-zones).

Questions will then be designed with the view to qualitatively discovering participants' feelings and experiences of the arts, their attendance patterns, self-perceptions, motivations and barriers.



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1.0 Introduction

The Mission of the Arts NGO

'With the traditional notion of 'culture' arguably no longer acting as a dominant distinguishing factor, it is up to cultural organizations to reassert culture's purpose in an increasingly complex world, by powerfully articulating and delivering on their essential impact.'

(Culture Track 2017, Canada)

Nexus Arts has commissioned a research project to examine barriers that prevent arts organisations' greater engagement with CALD audiences. On one level, the problem presents as a question of audience numbers and demographics, as well as things like ticket prices, marketing, transport and accessibility. However, further consideration and review of the literature identifies numerous overarching issues which require robust self-reflection. Many authors preach the notion that 'service' is at the heart of every move of the Arts NGO. One particularly compelling voice is Arts NGO leader, lecturer and educator, and musician Dr. Matthew Hinsley (2010), who has built a far-reaching Austin-area NPO that serves schools, hospitals, disabled children, prisons and women's shelters through guitar education - in addition to providing a feature A-list concert season. Their educational and organisational-practice models are increasingly considered national and international industry models, and the budget and reach of Austin Classical Guitar rivals that of the Symphony and the Opera in a city of a comparable size to Adelaide.

In his book *Creativity to Community* (2010) he advises the Arts NGO leader: 'Think less about how you will achieve your dreams financially, and more about the world you envision were your organization to flourish.' Hinsley cautions the leader to carefully guard each of the following principles:

1. NPOs [Not-for-Profit Organisations] are based on community service through the arts;

-
3. NPOs utilize art to make people's lives better;
 4. NPOs pay artists;
 5. NPOs improve the marketplace for artists and related businesses; and
 6. NPOs bring about strong artistic communities.

1.1 Troubling Terminology

The term culturally and linguistically diverse is at the core of this research project, and is used provisionally in this study on the basis that it is terminology commonly applied by Government arts agencies across the country. The usage of this term is limited almost exclusively to Australia, and most broadly, it seems to describe anyone who does not identify as Anglo-Australian; at times it appears to also be used more specifically to refer to *visible minorities* or what the Canadian audience study (extensively cited later in this document) might describe as *racialized* individuals.

The literature consistently reinforced that categorising audiences and artists as 'culturally and linguistically diverse' is inherently problematic. This term creates a division between those who are part of the dominant cultural voice (typically white, Anglo-Celtic) and those who are not, leaving little room to respectfully address the nuance of all individuals' cultural backgrounds, identities and stories.

The cultural variety in any community or segment cannot be parsed sensibly or sensitively with a blunt term that calls attention to itself as a euphemism, and which collapses cultural distinctions between groups and individuals into a wholesale *Otherable* category.

'CALD labelling is counterproductive because it hinders social integration, divides people into 'us and them', homogenises, blurs particular lived experiences and needs, and ignores intersectional issues.' (Adusei-Asante, & Adibi 2018, 74)

There are different ways of defining CALD. For example, some definitions are based on language spoken at home or country of birth. The definition used in this survey is based on people self-identifying as being culturally or linguistically diverse. This could include the AUSLAN community, as well as first generation migrants or those who self-identify with the language or cultural practices of heritages that differ from Anglo- Australians.

(Connecting Australians, 2017)

Canadian, US and UK studies made use of specific terminology to describe individuals from non- Anglo-Celtic / Northern European backgrounds, typically along racial or migration lines. In the US study, participation surveys refer to demographic indicators, and employ census terms along *colour* lines, ranging from white, Asian/Pacific Islander, Black/African American, Hispanic and non-Hispanic White, etc. (*U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts 2020; Demographic Patterns in Canadians' Arts Participation in 2016, 2019*).

The Canadian study makes distinct use of terms such as migrant (recent migrant / established migrant) and racialized/non-racialized (*Demographic Patterns in Canadians' Arts Participation in 2016, 2019*). The language of the study admits notions that are not always confidently evident in Australian linguistic usage: that migrants can be *non-racialized* (essentially, resembling the 'majority'); and conversely that 'racialized' persons can be non-migrants (a person can look non-European and yet not be automatically considered a member of the migrant class). Whilst there is no universal standard for labelling racial, ethnic, cultural, demographic and intersectional indicators, the terminology used in this review has been retained because of the organisation's desire to confirm the Australian Government paradigm.

1.2 Scope of the Literature Review

A project proposal was developed on behalf of Nexus Arts, which determined the scope of this literature review. Researchers set out to reference to the following research question:

'To overcome any barriers to attendance, what are the best principles and practices utilised by intercultural arts organisations to facilitate audience attendance?'

To answer this question, researchers have constructed the literature review by:

1. Defining and examining the application of the term CALD;
2. Developing an understanding of arts participation rates by CALD audiences globally and locally;
3. Contextualising the historical and socio-political currents that have shaped arts and cultural organisations in Australia;
4. Identifying, defining and critically evaluating narratives around the role that barriers play in discouraging CALD audiences from attending arts events;
5. Surveying principles and practices adopted by global arts and cultural organisations to overcome barriers; and
6. Developing a suite of methodologies and recommendations informed by these practices to guide the next phase of research.

1.3 Limitations

Sensible time, resource and logistical limitations directed the present research towards recent, topic- relevant publications. On this basis, this study limited its investigations to music and the visual arts, as these are the primary art forms in which Nexus Arts, as Commissioning Author, engages. There are numerous papers and studies that address questions adjacent to those tackled here, and which could not be included in this study, (whether they are discussing organisational theory models in arts organisations, impacts of parking regulations on arts venues, or non-profits running disability arts programs for recent migrants), which may prove valuable to organisations as they consider the ramifications of the Literature Review findings.

For the purposes of this study, researchers were instructed to exclude discussion of Aboriginal and Torres Strait Islander audiences and artists, on the basis that this is outside the scope of the funding program supporting this project.

1.4 Literature Review Methodology

This review adopted a mixed-methods approach to analysing the literature. Audience engagement, audience studies and creative industries research is heavily practice-led. As it is an emerging and practical field, industry reports and

practitioner accounts were often seen to be more immediately relevant to the research question than academic literature. Nevertheless, a systematic review of academic literature led to a number of peer-reviewed articles and practice documents from leading industry practitioners and organisations. The following research question was used to generate a range of search terms and phrases:

'To overcome any barriers to attendance, what are the best principles and practices utilised by intercultural arts organisations to facilitate audience attendance?'

The exhaustive search for relevant literature returned very few results including the phrase 'intercultural arts organisations'. Given the scarcity of relevant published industry reports and academic literature on intercultural arts organisations, the included literature tended to referred, in almost every case, to 'arts organisations' generally. A detailed description of the literature review methodology and the application of various search terms within the identified databases is included in Appendix A. After the expansive literature search was finalised, researchers engaged in a rigorous inclusion and exclusion process, synthesis of selected material, analysis and finally, the creation of the present document.

2.0 A Global View of Arts Participation

Countries around the world track arts participation at regular intervals, to identify trends, motivators and barriers to attendance and participation. This has yielded large audience participation datasets which provide baseline participation statistics. These numbers form a backdrop to the inquiry and provide interesting and provocative pretexts for informed hypotheses at later stages of the current project.

2.1 Canada

One of the most informative international studies is the 2019 report, *Demographic Patterns in Canadians' Arts Participation in 2016*. The large sample size (approx. 10,000 respondents) allows a rare peek at a granular level, and yields intersectional data with an acceptable margin of error. Predictably, the study found a strong direct correlation between higher levels of education, and to a slightly lesser degree, higher incomes, and arts participation. Women's attendance is consistently slightly higher than men's except in the area of popular music, where racialized women are far less likely to attend; and, younger people attended arts events more than older people.

Key Highlights

Recent immigrants were found to have much higher arts attendance rates than average, while established immigrants had some of the lowest arts attendance rates (79% vs 67%).

The gap between women and men was greater for the racialized segment (78% racialized women / 70% racialized men). Non-immigrant women (racialized or not) were more likely to attend compared to non-immigrant men (77% vs. 71%).

One of the most potentially revealing findings is the 10% attendance gap found in the non-immigrant segment, with racialized non-immigrants attending at a higher rate (83% vs 73%) compared with non-racialized non-immigrants.

Findings for classical music reveal interesting numbers, which, when read in the Australian context, highlight the perils of over-reliance on the over-broad *CALD* designation:

- Racialized immigrants were much less likely to attend classical music compared to non-racialized immigrants (16 vs 22%) - Racialized non-immigrants were much more likely to attend compared to non-racialized non-immigrants (23% vs 14%).
- Statistics for popular music offer interesting data along racial, migrant and language lines: - English speakers (47%) were far more likely to attend compared to non-official languages (32%).

- Racialized Canadians were less likely to attend compared to non-racialized (36% vs 44%); however racialized non-immigrants were more likely to attend than non-racialized non-immigrants (50% to 45%).
- Immigrant respondents were far less likely to attend compared to non-immigrants (32% vs 45%) although recent immigrants (36%) attended better than more established immigrants.
- Racialized women had lower attendance compared to non-racialized women (36% vs 46%).
- Immigrant women were much less likely to attend compared to non-immigrant women (31% vs 48%).
- Racialized immigrants had a much lower attendance rate than non-racialized immigrants (29% vs 38%).

The following findings regarding attendance at Artistic and Cultural festivals (film, jazz, folk, comedy) were seen to be notable:

- Racialized persons attended much more than non-racialized (37% to 29%)
- Recent immigrants attended more than earlier immigrants who attended more than non-immigrants (40%, 33% and 30%, respectively)
- Racialized women attended more than non-racialized women (39% to 29%)
- Racialized non-immigrants attended much more than non-racialized non-immigrants (44% to 29%).

As with many international large-scale studies, the Canadian study does not look at frequency of attendance, a lamentable shortcoming of many studies.

2.2 New Zealand

New Zealanders and the Arts: Attitudes, Attendance and Participation in 2017 (2018)

regrettably does not focus much on migrants, but otherwise provides interesting statistics and language. Well-represented segments in performing arts audiences include women, NZ Europeans, and members of higher income households. Under-represented groups included men and members of lower-income households.

As one of the few studies to take into account attendance frequency, it grouped attendance segments as follows:

- None (did not attend anything)
- Low- attended 1 to 3 events in the past 12 months
- Medium - attended more than 3 and up to 10 events in the past 12 months
- High - attended more than 10 events in the past 12 months.

(Again, men were over-represented in the non-attendance category, and were under-represented in the medium- and high- attendance categories.)

The NZ study includes all persons of European heritage under 'New Zealand Europeans'; likewise, 'Asian' does not differentiate between established communities and recent arrivals. This results in a de-facto omission of migrant / non-migrant categories, but presents an interesting way of looking at a thoroughly diverse community.

One feature of the New Zealand study that warrants further consideration is the use of 'Morris Hargreaves McIntyre *Culture Segments*'. [1] Presented on page 8 of the report, it lists a sequence of audience categories with descriptions and motivators. Below is a snapshot of two such categories:

Category: Enrichment (11%)

Key Descriptors: Mature Traditional Heritage Nostalgia

Definition: The Enrichment segment is characterised by older adults with time to spare who like spending their leisure time close to the home. They have established tastes and enjoy culture that links into their interests in nature, heritage and more traditional art forms.

Category: Entertainment (15%)

Key Descriptors: Consumers Popularist Leisure Mainstream

Definition: The Entertainment segment tends to be conventional, younger adults for whom the arts are on the periphery of their lives. Their occasional forays into culture are

usually for spectacular, entertaining or must-see events, and compete against a wide range of other leisure interests.

Utilising similar designators of motivation and consumption may be a useful tool to employ in later stages of this project.

2.3 United States

Of the many interesting studies produced in the US, of the most pertinent is the 2016 literature review created by the Los Angeles County Arts Commission Cultural Equity and Inclusion Initiative (abbreviated to *LA County Arts Literature Review*). This impressive and comprehensive document presents a thorough review of language and terminology-related issues, and presents many case studies where the research questions, the communities and organisations, and the methodologies are as varied as they are illuminating.

Audiences vs participation

The authors of the report consciously avoid the word *audiences* in favour of *participation*:

'Whereas the idea of "audience" connotes the passive consumption of benchmark arts in the European tradition, the expanded notion of "arts participation" accounts for many forms of engagement and

[1] More information at <https://mhminsight.com/en-au/culture-segments/>

multiple levels of involvement, from performing, appreciating, and managing the arts to teaching, learning and supporting them.'
(LA County Arts Literature Review 2016, 35-36)

Elements of Equalities

The report cites O'Hagan (1998) in discussing the goal of equal access as being comprised of three elements, each a precondition of the next:

'equality of rights: removing formal or customary legal barriers to arts participation * equality of opportunity: "evening the playing field," or broadening access to arts education, employment pipelines and performance opportunities. * equality of participation: or "equality of outcome," where there is a measurably greater participation by underserved populations in terms of numbers and depth of engagement.'

(LA County Arts Literature Review 2016, 37)

The study warns against 'segregated diversity' (attributed to Bond, 2015). The concept is exemplified by occasions when more-diverse audiences appear to be the target of special or free events, but are never included in the predominantly-homogenous core audience (37).

Case Studies: Key Points

The medium of the question Staff at Ford Theatres conducted a survey asking, 'Which of the following best describes your ethnic background?'. Two modes of collection were used, web and paper. The two sets yielded wildly different results: Asian and Pacific Islanders and Hispanic/Latino segments were significantly better represented in paper surveys, while the White segment was far more represented in the aggregated web-and-paper figure. For instance, if one took the paper data only, the figure for white attendance would be 29%, while the aggregated web-and-paper number is 48.6%.

Types of Diversity: the 2012 Theatre Bay Area Study (40) This study of San Francisco Bay Area theatres used seven parameters of diversity: household income, education level, age, marital status, gender, race and political affiliation. It used 'arts index' scores to indicate how each organisation's patronage compared to the general population. Some key findings were:

On most criteria, Bay Area theatre patrons were less diverse than the general population.

Racial/ethnic disparity was the greatest, followed by (in order) income, politics, age, marital status; gender and education were less diverse than the general population.

Racial/ethnic disparity was the greatest, followed by (in order) income, politics, age, marital status; gender and education were the least significant of the seven factors. - Income diversity had the largest number of positive correlations with other diversities. That is, if a theatre had an income-diverse crowd, most of the other factors were more likely to be diverse.

- More racial/ethnic diversity correlated with more age and marital-status diversity.

- Older and larger companies demonstrated more racial/ethnic diversity than small ones.

'Bonfils-Stanton Foundation Denver Study

This study aimed at data which would help diversify large mainstream institutions such as the Colorado Ballet, Colorado Symphony and the Denver Center for the Performing Arts. The study outcomes highlighted the importance of marketing to target audiences directly, building one-on-one relationships with patrons, programming relevance and investment in organisational and institutional change: A wealth of research on audience development illustrates that, however a person comes to a performance and whatever happens on the stage, a meaningful shift to audience diversity is unlikely without a foundation of true inclusion at every institutional level. Without culturally representative influences on the executive staff or in the board room, for example, many cultural organisations are left to make guesses about what does or doesn't serve, motivate or reach non- white audiences, when they consider the question at all.'

(Bond 2015, cited in *LA County Arts Literature Review* 2016, 41)

3.0 Arts Participation in Australia



According to the Australia Council 2017 Survey on Arts participation, 98% of all Australians engage with the arts, and 38% answered that they engage with the arts of their cultural background (*Connecting Australians* 2017, 13). 80% of surveyed CALD participants attended arts events overall (14), more than non-CALD respondents (72%). The two most common barriers to participation were time and cost. While the numbers and rates of participation are useful and indicative, caution is advised: the range of the admissible *arts experiences* is extremely broad and participation/attendance frequency was not tracked. The studies were notable for their lack of qualitative inquiry into participants' experiences, opinions and relationship between barriers and other intersectional data (socioeconomic status, disability, gender etc).

3.1 South Australian Arts Audiences

South Australian highlights in the *Connecting Australians* (2017) report revealed very high rates of participation across the entire community. Of those surveyed, 99% indicated they engaged with the arts in some form or another over the twelve month survey period (*Connecting Australians South Australian Highlights*, 2017, 1). The report provided little diversity data; one available statistic confirmed that one in three South Australians engaged with their cultural background through the arts (3), but did not state which specific cultural or language groups responded, the nature of the engagement, activities that were attended, or the motivations for engagement and/or attendance.

The report provided little diversity data; one available statistic confirmed that one in three South Australians engaged with their cultural background through the arts (3), but did not state which specific cultural or language groups responded, the nature of the engagement, activities that were attended, or the motivations for engagement/attendance. The survey revealed that in South Australia the most popular live events across all categories were live music, dance and theatre and festivals (3).

Each year, Music SA collects data about live music performances venues and regions, and types of music performed in Adelaide. Findings are published in the *South Australian Live Music Census* (2017). As yet, Music SA has not collected data on audience participation across the state. Outside of *Connecting Australians* (2017), data on South Australian and CALD audience participation is extremely limited.

Likewise, little information was found regarding audience participation at the many events taking place in ethnic community centres, at religious festivals and national day celebrations around Adelaide. This is telling as these events, their organisers, the political representatives and VIP community

guests, as well as the attendees, all potentially carry considerable knowledge and understanding of these communities and their arts participation triggers. Non-arts organisations with educational, religious, youth development, human services, and community missions can become powerful partners for arts organisations (*LA County Arts Literature Review*, 2016, 59).

It is known that while many ethnic communities are not specifically arts-focused, their community events are often marked by young people dancing, choral singing, poetry and other manifestations of national representation.

It may be a reasonable hypothesis that in the process of serving the community, organisers and community leaders reflexively see the arts as a primary component in their flagship events. There is a need for more extensive data to be captured about culturally diverse audiences in South Australia, and their preferences, desires and experiences as audience to arts events.



4.0 Arts Organisations Are Essential to Participation

Audience engagement cannot be understood without looking at arts organisations themselves, and the sector more broadly. Across the board, arts and cultural organisations have a principle of service to their communities as their mission. According to Hinsley (2001, Ch.1):

'The fundamental principle of any nonprofit arts organization is rooted in community service. The successful organization accomplishes its community-driven mission to the fullest extent possible while maintaining the highest standards of excellence in its art. While a nonprofit must have sufficient revenue to maintain healthy operations, at the end of the year the indicator of success is not how much money the organization made, but how creative, unique, visionary or spectacular the artistic endeavors were, and how many people attended, participated, or were educated, and to what extent their lives were enhanced as a result.'

The 2016 LA County Arts Literature Review is one of many to encourage organisations to see how seamlessly their own staff is a continuation of the community being represented. Citing Axelrod (2007), the report cautions:

'Homogeneity of background and ideology, isolation from outside sources of information, and avoiding conflict for the sake of apparent consensus all contribute to groupthink and impoverished decision-making.'

(LA County Arts Literature Review 2016, 12)

Organisations are described as having four distinct layers: governance and leadership structures (boards and executive); the arts workforce (curators, programmers, administrators, marketers); artists (primary producers of arts); and audiences. These are all interconnected, and analysing one layer means observing the relative impacts on others. For example, curatorial choices and priorities are often indirectly dictated by strategic and funding directives from governance boards; likewise, marketing and communication strategies affect attendance. (*LA County Arts Cultural Equity and Inclusion Initiative Report 2017*, 37)

To date, arts organisations trying to engage with and meet targets around culturally diverse and inclusive practices have looked to audiences. Anila (2017) advocates radical self-examination by arts organisations to uncover internal structures and practices that create and sustain barriers to participation and to understand if these biases are also contributing to the problem. Without doing this first, limited value can be derived from asking or investigating why audiences don't attend. Undertaking a research project of this nature calls for arts organisations to reflect on current and historical practices that, regardless of intention, have created barriers to those from diverse audiences.

This self-reflection is vital as the first step when to finding new opportunities for greater engagement, meaningful connections and organisational survival, and is commended to any organisation seeking to undertake change.

4.1 Historical and Socio-Political Context of Arts Organisations

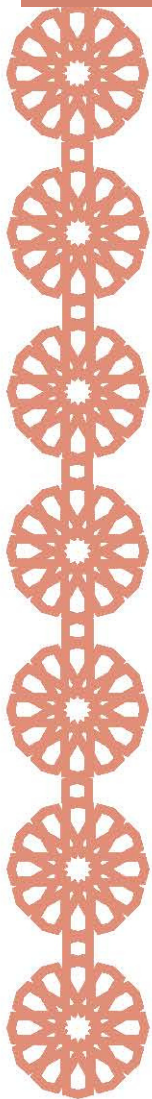
In 2020, Australian arts and cultural organisations are still grappling with a divisive postcolonial legacy. The exclusion of First Nations cultural narratives from the mainstream and the dominance of the Anglo-Celtic voice 'created an unequal social hierarchy ... where the dominant power remains invisible in a state of normality and the less powerful are labelled Others (McGrath 2017, 1). The practice of Othering affects CALD artists in a similar way. The absence of non-white or non-Anglosphere voices in 'mainstream' Australian culture communicates by omission a perception of their low cultural value (Anila 2017, 109). As mediators between artistic creation and audience connection, mainstream arts organisations have perpetuated systemic racism by Othering culturally and linguistically diverse voices and perspectives. Positioning CALD voices as 'alternative' from the mainstream

keeps them on the margins (Foster 2013), creating barriers for artists, potential arts workers and leaders, and, ultimately audiences.

The underrepresentation and invisibility of CALD decision makers from arts organisations is symptomatic of systemic racism and questionable organisational practices. Arts and cultural organisations truly committed to cultural inclusion must be willing to take stock of their histories, and review past and current practices to ensure they are not perpetuating institutional inequality (Kawashima 2006).

While 39% of the Australian population identify as CALD, over half of the surveyed cultural institutions had no CALD representation within their leadership structures. Across the arts workforce only 10% of leadership positions and only 14% of Artistic Directorships were held by people from CALD backgrounds (*Shifting the Balance* 2019, 3). This form of systemic discrimination silences CALD voices from the mainstream and frames the ways 'minority groups are expected to communicate in the dominant cultural and language paradigm.' (*Beyond Tick Boxes* 2018, 16)

In Australia, only 10% of professional artists were from a non-English speaking backgrounds. (*Beyond Tick Boxes* 2018, 6) The 'Beyond Tick Boxes' Symposium held in Sydney in February 2018, revealed CALD artists experience the effects of systemic racism in the form of misrepresentation and tokenism. As Patrick Abood put it 'don't get the Asian kid to make a film about Asian people ... let them make whatever film they want!'. (*Beyond Tick Boxes* 2018, 17)



5.0 Barriers

Participation barriers for audiences can be divided into two categories: perceptual, and physical/practical (Blume-Kohout, Leonard & Novack Leonard 2015; Walmsley 2019). Perceptual barriers are based on psychological, intellectual or emotional factors (Kawashima 2006; Lindelof 2015). Physical or practical barriers refer to more tangible factors that inhibit, or discourage participation. (Foster 2013; Jancovich & Bianchini 2013; Walmsley 2016). A lack of empirical data about barriers means that discussions in this field tend to be theoretical.

Viewing barriers in isolation from other factors only tells part of the story, concealing other forces that can act to discourage participation and attendance. Stevenson (2013) makes a powerful case for contextualising barriers: asserting that ‘a barrier [...] only exists when a desire does.’ (82). Viewing barriers as the primary cause for non-attendance oversimplifies the problem and frequently fails to recognise the many competing and indirect factors often prompt a decision to attend or not to attend.

There is an inherent hierarchy between the barriers. A person must first decide they are interested in attending an event, before making a physical attempt to attend (Walmsley 2016). Perceptual barriers are more primary than the physical.

‘Being prevented from doing something you want to do because of tangible barriers such as a lack of transport or finance is not the same as choosing not to do something in which you have no interest.’

(Stevenson 2013, 82).

The impacts of barriers on CALD audiences are amplified by ‘intersectional factors such as gender, socio-economic background, disability and age.’ (*Shifting the Balance*, 2019, 3).

The significance of barriers is best understood when researchers have sufficient background knowledge about audience behaviour, preferences and existing frequency of attendance. Walmsley (2016) groups participants into categories to learn more information about the participants and the reason for attending. These groups include frequent attenders, interested non-attenders and disinterested non-attenders (71). This approach reiterates the importance of using rich and multifaceted data collection methods to understand existing patterns of attendance before analysing the way barriers impact CALD audiences.

5.1 Perceptual Barriers

Theorists describe perceptual barriers as:

- A lack of cultural relevance where the art, art form, or presenting organisation has no cultural relevance to the audience member (Kawashima 2006; Lindelof 2013).
- A lack of visibility or representation in the onstage production reinforces barriers to non-attendance (*Beyond Tick Boxes* 2018)
- Intellectual and emotional barriers. For example, audiences do not feel welcome, or connected to a space, venue, event or art form (Huong Le et al. 2015).

- The emotional quality of the experience is one of the greatest determinants of positive engagement (Walmsley 2019, 48).

A recent Australian study explored perceptual barriers amongst first generation Australian children in theatre (Fleming et al. 2013). Study participants, 40% of whom spoke language other than English at home, expressed a lack of connection between their cultural identity and the narratives, storylines, characters, and in some cases the art form of theatre itself. 'When seventeen year old Ahn was asked by a researcher if she ever attended theatre with her family, she laughed and replied "No, they're Vietnamese." After a pause she continued 'I don't even think they know what theatre means.' (Fleming et al. 2013, 133). This mirrored Kawashima's theory that familial, educational and cultural influences build an individual's cultural literacy and capacity to interpret and connect with, and ultimately, choose to attend certain artforms (Kawashima 2006). That segments of CALD audiences consider some art forms or events as 'not for them' is a sentiment mirrored throughout the literature (Jancovich 2011, 272). Fleming's study related to theatre audiences and focussed on school age children; however, it offers

considerable insights for further research into live music and visual arts that could yield greater understanding of the barriers and experiences of CALD audiences.

5.2 Physical Barriers

After perceptual barriers have been overcome, physical barriers can discourage audiences from attending arts events. Predictably, physical barriers are not unique to culturally diverse audiences.

The Australia Council for the Arts *Connecting Australians* survey (2017) reported the following physical barriers to participation:

Time: A lack of time to attend or participate or the timing of events themselves was not convenient.

Accessing the venue: A lack of transport to and from the venue, parking, accessing and locating venues.

Social: Having no one to attend with.

Awareness: Knowing about the event; being reminded of the event.

Several studies discuss physical /practical barriers and their implications for CALD audiences. In the US, Blume-Kohout, Leonard & Novack-Leonard (2015) analysed barriers and motivators to attendance identified in the 2015 *US National Endowment for the Arts Survey of Public Participation in the Arts*.

Among culturally diverse communities, the main barriers identified were: transport, ticket cost and having no-one to attend with. The study also found a high correlation between education level and income and attendance of arts events. This and the data from the Canadian, New Zealand and LA County Arts studies suggest that an individual's level of education may be viewed as a barrier in itself.

Nexus Arts provided researchers with an unpublished study on participation barriers experienced by members of Melbourne's Indian community at the Melbourne Writers Festival. Lack of awareness of the event, and other attitudinal factors were the most commonly reported reasons for not attending, more so than cost and lack of time. The study highlighted the need for deeper inquiry into people's existing preferences and tastes: some of the research participants were regular attendees at comedy and music festivals, and expressed less interest in attending the Writers Festival simply because they had no strong desire to attend a literary event. This reiterates the need to consider the existing preferences and patterns of arts attendance of research participants to more accurately interpret the ways that barriers may impact attendance, as well as to engage in creative and effective marketing.

5.3 Financial Barriers

Cost has been consistently identified as a barrier to participation. (Blume-Kohout, Leonard, Novack-Leonard 2015). Individuals' earning levels, disposable income and spending priorities impact their ability or willingness to shoulder ticket costs and membership subscriptions to arts organisations (Hall, Binney & Viecele 2014). For those who are new to certain artforms, or infrequent attenders, there can be confusion equating the value between the ticket price and what to expect from the experience. (Arts Council England 2016, 69)

Authors of *Connecting Australians* (2017, 11) reported that:

'[...] regardless of their level of interest in the arts, people across the focus groups share the same major concerns, including the cost of living. The barriers of time and money are high for those who are supportive of the arts but currently disengaged. For those who value the arts, cost of living worries do not dampen their interest in seeing and creating art. For these people, arts are an essential part of life, critical to emotional, personal and social wellbeing.'

This finding sheds light on the reasons why some people may be more price sensitive than others, regardless of income level or disposable income. It appears that those who value art as an intrinsic part of their lives are less likely to be deterred by financial barriers.

5.4 Motivators

Motivators provide insights into the affirmative drivers that promote audience attendance:

- Personal enjoyment;
- Stress relief;
- Cultural enrichment;
- Personal background/education in performing arts; and
- Familiarity with the performer; memorable advertising.

(Kolhede & Gomez-Arias 2014, 97)

Developing a nuanced understanding of the motivators of CALD audiences in relation to arts attendance through this research will provide Nexus Arts, and the broader Australian arts community, with a holistic view of the potential opportunities to connect with underrepresented audiences.

The *Culture Segments* report (2017) explains how motivators are influenced by the cultural values of groups and individuals. 'These Cultural Values define the person and frame their attitudes, lifestyle choices and behaviour.' (7) Culture Segments assigns participants to groups according to demographic qualities (education level, income, disability status), and behavioural and aspirational factors, tolerance for risk, perceived value of an event or activity by peers.



Segmenting the Australian population

The principal objective of Culture Segments is to provide the sector with a **shared language** for **understanding audiences**, with a view to **targeting** them more accurately, **engaging** them more deeply and building lasting **relationships**.

Culture Segments is based on people's **cultural values** and **motivations**. These cultural values define the person and frame their **attitudes, lifestyle** choices and **behaviour**.

Culture Segments



Essence
Expression
Affirmation
Enrichment
Stimulation
Release
Perspective
Entertainment

[Base 7537]

Essence (11% of Australia's adult population)

Discerning, Spontaneous, Independent, Sophisticated

- Tend to be well-educated, highly active cultural consumers and creators
- Confident in their own tastes and pay little attention to what others think



Expression (29% of Australia's adult population)

Receptive, Confident, Community, Expressive

- In tune with their creative and spiritual side
- Confident, fun-loving, self-aware
- Wide range of interests, from culture and learning to community and nature



Figure 1. From Culture Segments (2017), 7

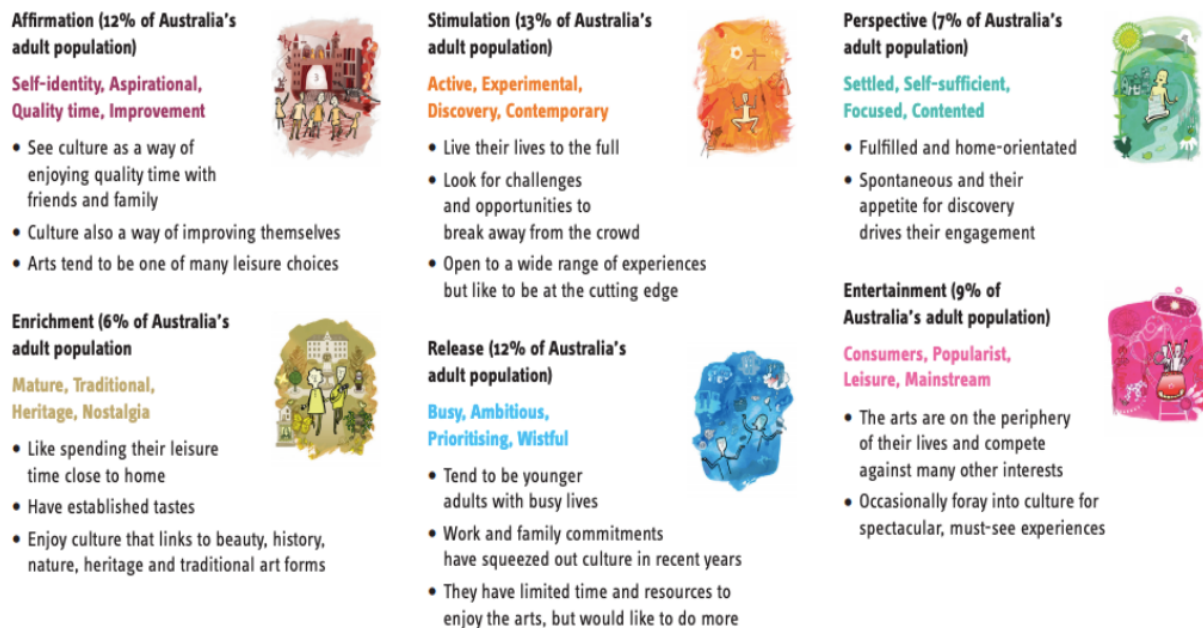
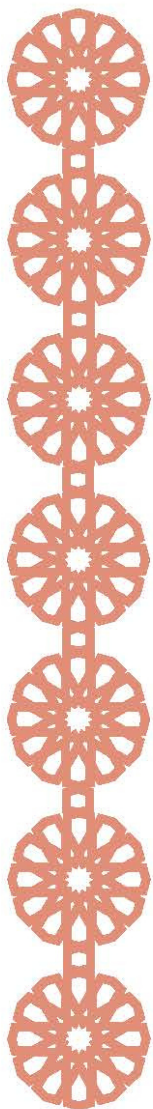


Figure 2. From *Culture Segments* (2017), 8

The tool was designed to help arts organisations adopt a 'shared language for understanding audiences with a view to targeted them more accurately, engaging them more deeply and building lasting relationships' (*Culture Segments*, 2017 p7). CALD audiences are not specifically identified using demographic segments, but were represented across all of the groups identified in this tool.

Social Inclusion Through Cultural Engagement Among Ethnic Communities is a key Australian study examining motivators of CALD audiences and their attendance choices around arts events. The authors approached established migrants from Greek and Italian communities, intermediately established groups from India, Vietnam and China and recently arrived migrants from African countries. They found that regardless of the cultural background or length of settlement in Australia, the most common motivation for attendance was the desire for social connectedness. 'Cultural experiences are more important for members of moderately and recently established ethnic communities than the arts events themselves.' (Huong Le, et al. 2015, 394). This resonates with Kawashima (2006) and Hinsley's (2010) position that an organisation's work toward social inclusion in the arts requires a deep understanding of the motivations and experiences of the communities they serve.



6.0 Organisational Principles to Overcome Barriers

There is consensus across the literature that the most successful way to overcome barriers to participation of CALD audiences is community engagement. Community engagement in the Arts sector is described as understanding how the community wishes to, or can be served. Elsewhere, it is characterised by the organisation's internal prioritisation of the service ethos; and, by developing culturally relevant practices that engage the community. (Foster 2013; Walmsley 2019; *LA County Arts Report* 2017; Cogman 2013; Borwick 2013).

Organisations that fail to build their service model on community engagement create barriers for diverse audiences, and risk losing relevance to their communities. (*Culture Track* 2017; Fleming et al. 2013, Foster 2013; Cogman 2013; Borwick 2012).

Practitioner documents, industry reports and academic papers explore the different ways that arts organisations can develop principles to overcome these barriers and to create inclusive environments for CALD audiences.

Emerging academic theories on cultural equity, diversity and inclusion call for community engagement to drive the mission of the not-for-profit arts organisation. The tendency of arts organisations to place themselves at the centre of a network indicates a frequent failure to effectively imagine and develop a rich role for themselves within a wider creative and community ecosystem (Foster 2013).

Mass migration, the democratising of technology, and changing social and economic landscapes make it difficult for arts organisations to maintain optimal relevance without a continual renewal and commitment to the service ethos.

Foster's theory suggests that arts organisations that embed themselves deeply within the communities they serve are ultimately better equipped and more resilient to rapidly changing societal dynamics. Transcending the *us and them* mentality places audiences at the centre of program development, co-design, and curation. These organisations are better positioned to provide relevant experiences to these communities over the long term and in doing so prevent the construction of participation barriers in the first place.

Opportunities for co-production and co-creation with and within the served communities must be identified and grasped. This erodes entrenched barriers more effectively and builds connections and trust far more effectively than the status-quo *customer service model*. Audiences are viewed as partners and as part of an organisation's community; approaching people as potential audiences instead tends to deepen the divides and entrench participation barriers. (Foster 2013, Glow 2013, Radbourne et al. 2010).

Kawashima (2006) talks about arts organisations' commitment to audience development, proposing that organisations should take a *target-led* approach by selecting an underrepresented community segment first, and create artistic

offerings with them in mind, rather than developing products first and then looking for a minority market for them.

This echoes Hinsley's (2010) caution against making great artistic things, but treating *broader community service* an afterthought, hoping the community will show up. (Hinsley 2010, Ch.1)

6.1 Models for Community Engagement

Borwick's (2012) work rejects the notion that a focus on *audience development* will naturally increase diversity and inclusion. Instead, his extensive practice in arts organisations revealed that better inclusion outcomes are achieved by organisations focused on building communities. Authentic self-reflection is the first step, followed by a comprehensive and thoughtful investment in long-term relationship-building activities and partnerships with their community. Removal of systematic participation barriers is better achieved by organisations that conduct themselves with humility, demonstrate an understanding of their inherent privilege and share decision-making power with community partners. When an organisation's workers are empowered with appropriate skills

and knowledge to facilitate productive and inclusive relationships with communities, the mutual benefits are undeniable. Borwick recommends arts organisational staff to undertake appropriate training in community organising, conflict resolution and dealing with difficult issues.

Artsworkers should also take responsibility for self-education and gain an intimate knowledge of the communities that they serve.

Borwick's Community Engagement model is not built around increasing ticket sales or the size of audiences, or even presenting what the organisation thinks is best. He rejects the view that arts organisations are the 'expert' providers of the arts. In his view, authentic community engagement is non-hierarchical, and rooted in building long term relationships that focus on community concerns and working closely with community groups to develop arts activities, and to re-conceive artistic and creative endeavours with the community as partners and participants.

Hinsley's model for engagement mirrors Borwick's notions of community engagement and service. He challenges organisations to transcend widely-accepted industry practices of inter-hiring and nepotistic programming (where curators engage those within a close referral network) if they are serious about service and inclusion. 'It's a classic, 'I scratch your back if you scratch my back' scenario that is quite common in nonprofit arts world and, particularly, in the world of academia.' (Hinsley 2010, Ch.1) His argument is that organisations that are embedded in their community have more options when sourcing performing artists, creating new projects, hiring potential employees, recruiting volunteers and establishing co-curatorial partnerships, and do not need to rely on close referral networks. Hinsley's diagnosis of this issue goes to the heart of the range of organisational practices which, left unchecked, limit an organisation's capacity to serve.

Ang & Mar (2015) explain arts and community engagement models using three tiers. Their report provides detailed case studies of intercultural arts projects from across Australia in film, creative writing, visual arts and music. The report outlines the characteristics of these tiers and how they may be applied to enhance inclusion and diversity:

'a) The key aim in community-based approaches...is to support minority groups, under-represented in the arts, to participate in cultural life. This can be either as artists (e.g. musicians) or audiences (e.g. film festival attendees). The focus here is on enhancing cultural democracy.

b) In artist-mediated approaches ... the emphasis is on the creativity of the artist in the generation of innovative work to extend the diversity of cultural expression. The focus here is on fostering cultural innovation.

c) In industry-based approaches ...the initiative centres on organisational development to enhance the promotion of diversity of cultural expressions through advocacy, networking and capacity building. The focus here is on ascertaining cultural sustainability.'

(Ang & Mar 2015, 6)

The different case studies in Ang & Mar are compelling and recommended reading.

6.2 Community Engagement Practice Toolkits

Two recent toolkits developed in the UK and US respectively, identify a range of barriers experienced by diverse audiences and provide valuable information for developing strategies to remove them. Both studies recommend that community engagement and communication strategies require a commitment from all tiers of the organisation to be effectively tackled. Both highlight the need to reconsider organisational practices, processes and overarching principles before being able to successfully navigate a transformation to a more inclusive and representative organisation.

The *LA County Arts Cultural Equity and Inclusion Initiative Final Report* (2017) (*LA County Arts Report* 2017– as opposed to the *LA County Arts Literature Review* 2016) identified communication and information dissemination as organisational strategies that motivate audience participation. The toolkit encourages organisations to reach out to non-arts and cultural organisations that also serve target communities, form partnerships with their leadership and have a presence at key events and programs to demonstrate a commitment to service across the board. The initiative recommended that arts organisations focus on enhancing their educational outreach so as to build trust toward their organisations, and raise arts

education and awareness levels of their potential audiences. They also recommended that organisations adopt culturally-aware and appropriate messaging when they reach out to communities where language barriers are likely to exist.

The *LA County Arts Report* (2017) describes the functions of arts organisations as four-tiered (37):

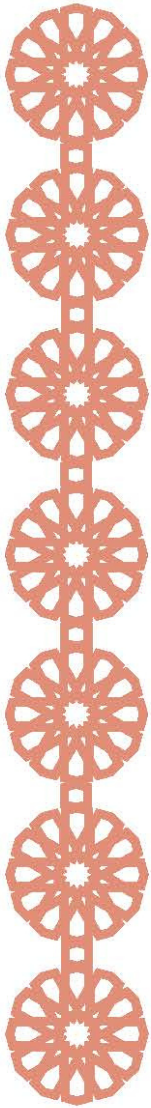
- Boards of Directors
- Staffing
- Audience/Participants
- Programming

This authoritative 2017 report (together with the 2016 literature review) holds significant lessons for Nexus Arts and offers meaningful models for Australian arts organisations to adopt in pursuit of greater inclusion and diversity of audiences. LA County is one of the most racially diverse regions in the US, and is a hub of local, national and global artistic and cultural activity. The methods suggested in this report can be translated to the Australian context because they were developed from practice-led case studies of hundreds of arts and cultural organisations across the US, whose tried and tested approaches over a number of years were reviewed in great detail. The *Cultural Equity and Inclusion Initiative* consolidates the principles and practices that have transformed organisations from product-led

bodies to community partners and co-creators.

The *Arts Development Toolkit* produced in the UK in 2013 by Louise Cogman was created as a practice document to guide arts and cultural organisations develop strategies to improve overall audience development. The toolkit focuses on building mainstream audiences, but also addresses audience engagement from a social inclusion perspective and outlines specific tools for organisations to adopt when this is their goal. Investment in partnerships is recommended as a proven practice that enhances participatory and inclusion outcomes. Rather than focusing on areas of difference, the toolkit emphasises the importance of developing shared goals and common outcomes.

Organisations need to carefully consider who disseminates information and how they are equipped to negotiate barriers and nuances of communication. In what at first appears to be a provocative formulation, Cogman advises reviewing communication strategies so that the content of the message is not more important than the messenger. According to her, the right messenger may be a community representative, or a communication medium (electronic or otherwise) appropriate to the targeted community segment (7). A benefit of long-term and mature inclusion and diversity strategies at an organisation would be that the organisation would have such messengers on staff, or within their networks, or be able to promptly discern the appropriate communication medium.



7.0 Summary of Principles and Practices that Overcome Barriers

Community Engagement is Central

The organisation's mission, structure and resource allocation must be based on service to their community. *Service* means affirmatively clearing pathways for real people from the community to participate within governance structures and the workforce. Artists embedded into community life can work with communities to re-conceive art as co-creators. Arts organisations must unambiguously demonstrate to the community that the organisation is an integral part of a bigger ecosystem of activity, as opposed to the centre of the orbit (Foster 2013). To maintain trust, they must also prove why they are not a government-funded interloper seeking to commodify the ethnic experience for political or bureaucratic ends, and how they're not seeking to undermine, colonise or displace the existing, sometimes ultra-low-budget but valuable existing community-led arts initiatives. (*LA County Arts Literature Review* 2016, 42)

Another well-documented pillar of community engagement is educational outreach. Kawashima (2006) and Lindelof (2015) both argue that taste cultivation, or the process of developing preferences for selecting certain art forms and being able to interpret and access them, must be implemented as part of broader arts education. Arts organisations may not be able to overcome more general structural barriers relating to audiences' access to education; however upon recognising gaps, organisations can allocate suitable resources to outreach programs. These programs can empower people to engage with unfamiliar or new art forms.

Stop Marketing Start Listening

'Perhaps this is where audience development and marketing really part company. Marketing is often about putting bums on seats, increasing visitor levels, achieving numerical targets. Audience development can have other goals which may reflect the artistic and social aims of an organisation. Social inclusion initiatives can focus on government, or regional priorities, targeting specific hard to reach groups with the aim of benefiting society as a whole.'

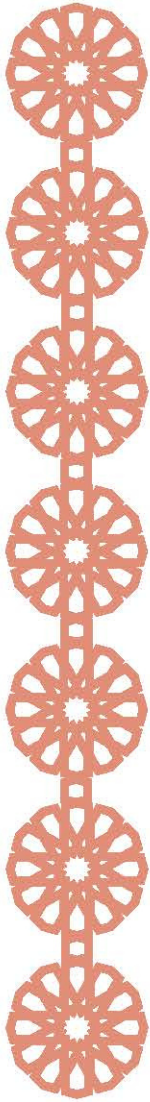
(Cogman, 2013, p8)

Cogman (2013) goes so far as to recommend that audience engagement and development programs run between two to three years (11), during which time every tier of the organisation is committed to developing and sustaining relationships with their communities (3). Building relationships and trust requires a long-term commitment before organisations can become truly embedded and intuitively responsive.

Reliance on traditional marketing strategies, in so far as they reach their target recipients, can tend to cement the perceptual barriers experienced by community members. Instead, two-way dialogues with community partners can be conducted through a target-led approach.

Commit to the long term, not one-offs

Building relationships with communities requires a long term commitment from arts organisations (Walmsley 2016; *LA County Arts Report* 2017). Short term projects, one-off or *special* or *free* events make it difficult for organisations to build the level of trust and momentum required to support authentic community relationships



8.0 Research Implications

'Scholars are increasingly moving away from theoretical approaches to quantify audience research and are investing their efforts in explicating audiences' diverse and complex experience of the performing arts through empirical methods'.

(Walmsley 2019, 47).

The wealth of international arts participation data, collected and analysed using quantitative methods, focuses principally on attendance rates. Most studies fail to explore the experiential factors that are closely linked to perceptual barriers to attendance. New metrics should be adopted to understand barriers in a rich and inclusive way: how do people feel about arts activities, what are their tastes and preferences, how do they view the role of art within their community, and what is the (potential) value of an art experience (Radbourne, Glow & Johanson 2010).

'Demographic characteristics must be understood as part of a complex of factors, including psychographic traits such as preferences for challenging experiences, active participation, and learning new things; personal history of arts attendance, or lack thereof, with one's family; and environmental factors like exhibit and membership costs, as well as the presence of active word-of-mouth networks, which account for more visits than does marketing.'

(Falk, 1998, cited in LA County Literature Review 2016,42).

People's willingness to show up has as much to do with demographic, psychographic, personal and environmental factors as it does with the "intrinsic value" of the artwork itself. (Hood, 1983, cited in Mintz, 1997, cited in LA Country Arts Cultural Equity and Inclusion Initiative Literature Review, 42)

Johanson's research and methodologies around arts audience participation inform potential data collection strategies for the project by Nexus Arts. Researchers should move away from simplistic arguments over quantitative versus qualitative, and 'use of a range of methods ... to identify the strengths and weaknesses of each, including conventional and more innovative methods' (Johanson 2011, 166). Likewise, Johanson cautions against a two-dimensional approach to focus groups: 'Focus groups and interviews rely inherently on the assumption that what people say is what they mean.' (Johanson 2011, 163). Although this project was originally conceived as focus-group-driven, Johanson's work prompts reasonable consideration of enhanced multidimensional approach where quantitative surveys and observational research are used together with focus groups.

9.0 Conclusion

In summary, the literature sets out a series of universal best-practice principles and practices that arts organisations can adopt to become more inclusive, achieve diversity in their audiences, and deliver relevant and engaging programs and presentations to the communities they serve. The first and most important step in the sequence is straightforward. The literature confirms repeatedly and emphatically that an arts organisation must clearly define the community or communities that they hope to form closer connections with as an audience. This involves defining the attributes of these diverse communities, creating a rationale of why an organisations wishes to form a deeper connection with them. More importantly, reflecting the imperative of embracing a service ethos, organisations must determine why these people will benefit from engagement with them.

In both academic literature and practice-led industry documents, the aforementioned principle was applied across a range of publicly-funded and/or not-for-profit professional arts organisations, each with different geographical locations, artistic mandates, and sizes. The universality of this principle grants arts organisations the freedom to reflect on their own cultural context, and develop a tailored approach to audience engagement that reflects their distinct position, values and purpose.

Accordingly, the principles and fundamentals discussed herein, and further research on this topic is not only relevant to the commissioning body Nexus Arts, but is able to be translated to any professional publicly funded arts organisation.

Additionally, the identification of the four interconnected layers of an arts organisation (governance; staffing; artists; and audiences) reiterated the undeniable role that organisational practice has on audience engagement. The literature concurred that deeper and more sustainable engagements resulted from a whole-of-organisation approaches to inclusive practice and service to the community. Ad hoc and one-off engagement activities tended to yield poor results, and in some cases perpetuate barriers to participation and engagement for diverse, or non dominant cultural audiences. In the first instance, the literature encourages organisations engage in unbiased and independent reviews of internal processes (hiring practices, governance, funding priorities, communications) to identify areas for improvement. Secondly, the literature supports the collaborative development and implementation of a long-term organisation-wide strategy for change. The alignment of an arts organisation's layers through a unified inclusion strategy optimises engagement opportunities and consciously guards against latent exclusionary practices.

Moreover, the literature indicated that the functions of employed staff, the role of cultural training, reorienting the way existing roles interact with external communities

and organisations could have positive impacts on creating more inclusive spaces for all. Arts organisations hoping to open their doors to more diverse audiences need to also consider practical factors including the characteristics of the venue, ease of access, communications and marketing, technical and administrative operations, ticketing management and data collection.

Not surprisingly, the literature found that in its most crude form, arts organisations should (data and privacy considerations pending) regularly undertake quantitative surveys of existing audiences (perhaps through ticketing CRMs) to obtain an accurate understanding of their current audience demographics. This not only provides a baseline against which to compare future audiences, but may indeed highlight those missing from the audience.

In contrast, despite the range of practice toolkits and studies about arts participation and engagement, there are, however, many gaps in the literature that warrant further investigation about the interaction between audiences and arts organisations in Australia. In particular there is very little qualitative data on the barriers and motivators to arts participation experienced by CALD communities.

Although the academic literature proposes various theories on barriers and motivators to arts audience participation, there are very few contemporary qualitative studies in Australia that could provide suitable evidence to support the hypotheses around the role of perceptual and physical barriers, taste cultivation and relevance of art forms, program choices and arts organisations. Hence the need to collect rich data on people's feelings about art, arts attendance patterns, perceptions about cultural expression, self-perceptions and cultural identity. Capturing the lived experience will empower progressive arts organisations to adopt initiatives that drive motivators and remove barriers through their engagement strategies, curatorial choices, resource allocation and marketing and communications.

Interestingly, the literature proposed an artful combination of research methodologies to acquire deep and insightful data. Many contemporary audience studies researchers encouraged the use of both quantitative and qualitative research, and where possible, observational techniques to extract rich and experiential from chosen participants.

Similarly, on the selection of research participants, the literature demonstrated myriad ways to select and recruit CALD audiences for survey.

Guided by the literature, Nexus Arts, and for that matter any arts organisation wishing to engage in CALD audience engagement research has the opportunity to consider the following characteristics when selecting research participants for focus groups. In line with the studies drawn from the literature researchers may:

1. Select one community to focus on (i.e. Persian or Croatian) and divide focus groups into recently arrived migrants (the last two years), more established (beyond two years), and those who identify with a cultural or language group but were born in Australia.
2. Choose a range of participants from different communities, and group them as recently arrived migrants (the last two years), more established migrants (beyond two years), and those who identify with a cultural or language group but were born in Australia.
3. Recruit participants based first on patterns of arts attendance from one, or multiple cultural and language groups, i.e. frequent attenders of arts events, infrequent attenders, and interested non-attenders.
4. Choose participants around general experiential or universal filters, i.e. international students, parents raising teenagers in bilingual households, recently arrived refugees.
5. Select participants around specific and acute filters i.e. lonely older migrants with chronic illness; children born in war-zones; foreign-born single parents raising children alone in Australia, and so on.

Appendix A

1. Background

Nexus Arts is a professional arts organisation that delivers a music and visual art program that promoted intercultural arts collaboration. As part of their 'Strategic Plan 2021-2024 Marketing and Communication Goals', Nexus Arts want to improve and increase their data capture to better connect and include more diverse audiences to their events and exhibitions. A key strategy is to develop a culturally diverse audience engagement framework; therefore, they engaged The Research Nexus to conduct a systematic literature review to investigate the barriers that culturally and linguistically diverse (CALD) audiences face when engaging with the arts.

This systematic literature review will include both academic research and grey literature to provide a comprehensive understanding of current peer reviewed research and the latest industry reports in Australia and globally.

2. Study design

Following the systematic literature review, four focus groups will be conducted, and the results compared with the outcomes of the review. Finally, recommendations will be made, and tools will be developed as the framework behind increasing the attendance of CALD audiences at Nexus Arts events.

3. Systematic literature review - The research question, the aims and objectives

The first step in the literature review was to develop a specific question to answer as there are hundreds of thousands of papers, books, articles and reports that are associated with this topic. In order to identify both barriers and potential solutions, we have asked 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?"

By asking the question in this way, the aim is to broadly identify the barriers faced by people from a CALD background to attending arts events. Following this, the objectives are;

- i. To investigate and establish the best principles and practices utilised by arts organisations in Australia and globally to overcome these barriers and to facilitate CALD audience attendance.
- ii. To determine the most informative composition of four focus groups to interview about their experiences surrounding attendance at arts events.
- iii. To construct open-ended questions to allow people to explain their experiences of attendance at arts events during the focus groups.
- iv. To use the literature review results as a baseline comparator when analysing the focus group results.

4. Method

Systematic literature reviews are characterised by a clear, unambiguous research question. They employ a comprehensive search methodology to identify all potentially relevant material. They use an explicit, reproducible and uniformly applied criteria for the inclusion and exclusion of material. There is a rigorous appraisal of the quality of the individual material and there is a systematic synthesis of the results of the included material. The main difference between a narrative review and a systematic review is that the narrative review leads to forming a question or stating an opinion, whereas the systematic review answers a question using an evidenced based approach. Using a systematic review to search both academic and grey literature maximises the findings and improves the applicability of those findings to policy and practice.

5. Search Strategy

A specialist research librarian at Flinders University was consulted to assist in the construction of best practice methodology for a comprehensive academic database and grey literature search. Starting with the research question, key concepts were identified and factored into a concept model to construct search terms. Key concepts are highlighted below in red. "To overcome any barriers to attendance, what are the best principles and practices utilised by intercultural arts organisations to facilitate audience attendance?"

Figure 1 is the Concept Model that was developed.

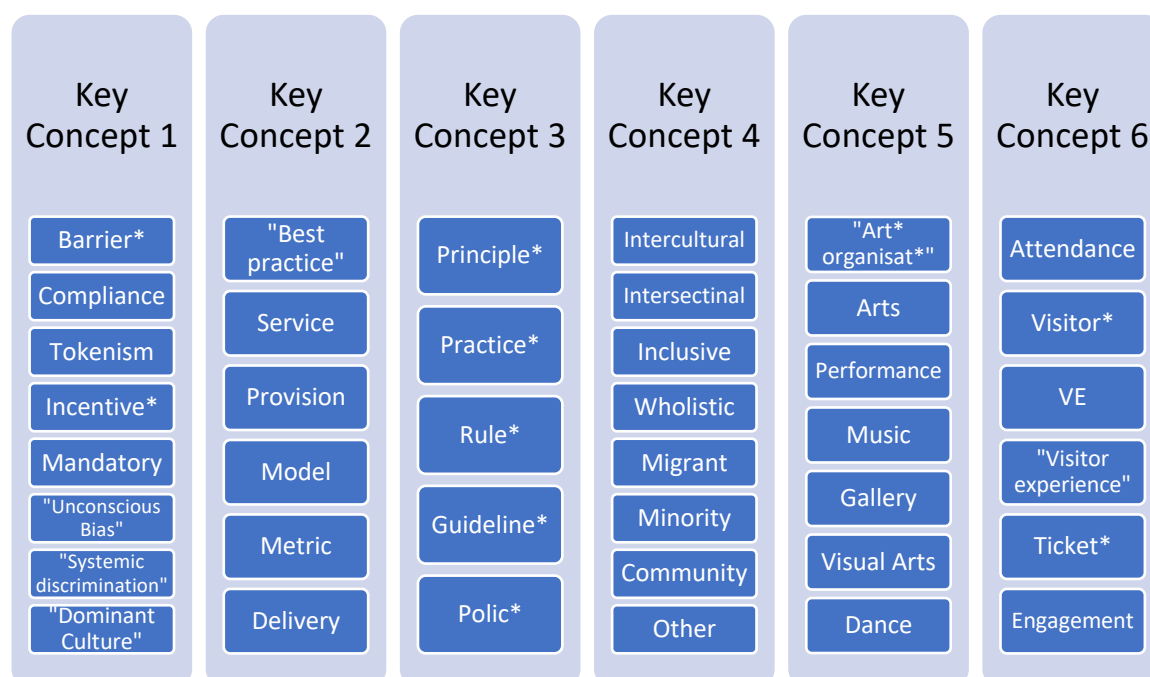


Figure 1: Concept model for search strategy: Database and grey literature

6. Information Sources

To capture relevant documents, Concept 1 was used as a search term *within* the results rather than as part of the search terms except for Google Scholar, Google and ProQuest, which searches across 17 different databases. As advised by the consultant research librarian, given the publishing latency in the Arts, the search period for all databases was from 1st January 2010 to 31 December 2019. There were a small number of exceptions to this date range that are based on quality and relevancy of the material to the study that

appeared in the first 50 papers in the Google Scholar search. These were included in the first pass review. Academic data bases were limited to peer reviewed material. Grey literature searches were captured in Google Scholar and Google. A separate search was conducted within Australia Council for the Arts, Diversity Arts Australia and Creative Victoria websites for data and material related to Key Concepts 1 – 4 and 6. The databases that were searched and their search terms are in Table 1 below:

Table 1: Databases searched, search terms and results

Database	Search Terms including Boolean Operators	Number of Results
ProQuest	((audience NEAR/4 (relationship OR engagement OR participation OR turnout OR attendance OR management)) AND (art* NEAR/4 (performance* OR gallery OR theatre OR dance OR venue OR organi*ation)) AND (attend* NEAR/4 (performance* OR gallery OR theatre OR dance OR venue OR organi*ation OR Art*)) AND noft(Principle OR practices OR Polic* OR Rule* OR Guideline*) AND (Compliance OR Tokenism OR Incentives OR Mandatory OR "Unconscious bias" OR "Systemic discrimination" OR "Dominant culture"))	24
Taylor & Francis	i. Audience OR attendance OR engagement OR participation OR turnout OR relationship OR management ii. Principle OR practices OR Polic* OR Rule* OR Guideline* iii. perform* OR cultur* OR "Art* OR dance OR ballet OR organisat* OR museum* OR gallery OR GLAM OR theatr*	50
Web of Science	TS= (audience (relationship OR engagement OR participation OR turnout OR attendance OR management)) AND TS= (art* (performance* OR gallery OR theatre OR dance OR venue OR organi*ation)) AND TS= (attend* (performance* OR gallery OR theatre OR dance OR venue OR organi*ation OR Art*)) AND TS=(Principle OR practices OR Polic* OR Rule* OR Guideline*)	26
Scopus	TITLE-ABS-KEY (audience) AND TITLE-ABS-KEY ("relationship" OR "engagement" OR "participation" OR "turnout" OR "attendance" OR "management") AND TITLE-ABS-KEY (art*) AND TITLE-ABS-KEY ("performance*" OR "gallery" OR "theatre" OR "dance" OR "venue" OR "organisation") AND TITLE-ABS-KEY (attend*) AND TITLE-ABS-KEY ("performance*" OR "gallery" OR "theatre" OR "dance" OR "venue" OR "organisation" OR "Art*") AND TITLE-ABS-KEY ("Principle" OR "practices" OR "Polic*" OR "Rule*" OR "Guideline*")	87
Google Scholar	arts AND (attendance OR audience) AND (engagement OR participation OR turnout OR relationship OR management) AND (Principle OR practices OR Policy OR Rule OR Guideline) AND (performance OR culture OR Art OR dance OR organisation OR museum) AND (Barrier OR "Unconscious bias" OR "Systemic discrimination" OR "Dominant culture") -child, -student	176,000 Screened first 200. Limit to first 50
Google	arts AND (attendance OR audience) AND (engagement OR participation OR turnout OR relationship OR management) AND (Principle OR practices OR Policy OR Rule OR Guideline) AND (performance OR culture OR Art OR dance OR organisation OR museum) AND (Barrier OR "Unconscious bias" OR "Systemic discrimination" OR "Dominant culture") -child, -student	86,700,000 Screened first 200. Limit to first 52

Using a defined search strategy to capture relevant data returned a total of 86,876,187 results. For completeness, the first 200 records in Google Scholar and Google were screened for relevancy. After further screening both Google Scholar and Google search results a decision (by KP) was made to limit the result to the first 50 items as relevancy declined thereafter. There was some heterogeneity in the final 289 results. These included industry reports, articles, books, book chapters, academic papers and information on webpages. To further refine the search terms, the following inclusion and exclusion criteria were applied.

Table 2: Inclusion and exclusion criteria for resource selection

Inclusion Criteria	Exclusion Criteria
Premier Australian arts organisations	Dance (non-audience related)
Premier international arts organisations	Disability
Music	Museums and Galleries in general
Performing Arts	Education
Galleries and museums relating to cultural audience inclusion and strategic planning	Children
Audience attendance/participation/engagement	Students
Cultural studies for arts and audience	General public/non-specific audiences
Communication and Marketing	Fields unrelated to Arts
Diversity/Inclusion policy and practices in audience development	Unrelated organisational research
Community and economic development	General Government policy
Arts Leadership and audience development	Cultural policy Instrumentalisation of government goods and services

7. Consensus on items for inclusion

Three reviewers assessed articles against inclusion/exclusion criteria for the final inclusion of items for this review. Consensus was required for final inclusion and conflicts were resolved by discussion. Figure 2 is a schematic representation of the selection process.

8. Characteristics of the included items

9. Results

10. Synthesis of data

11. Results -Themes

12. Discussion

13. Conclusion

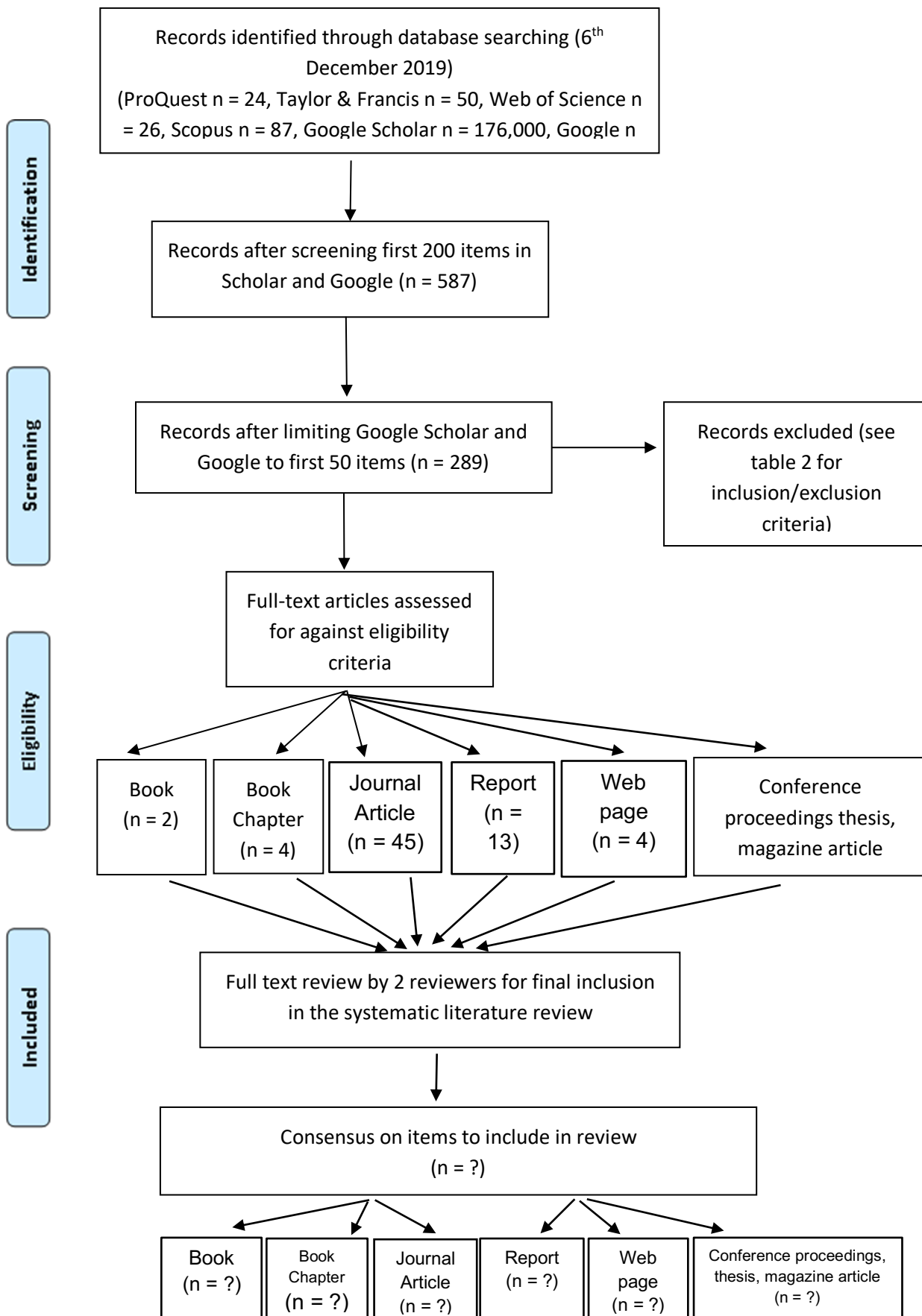


Figure 2: Selection process for items to include in this systematic review

Appendix B

Nexus Arts was first established as an artists' collective in 1984. The organisation has grown from a volunteer committee to an incorporated not-for-profit led by a board of eight directors. Nexus employs eight staff, all in part-time capacity, to fulfil a range of strategic, administrative, curatorial and technical roles. By comparison with other national arts organisations, Nexus' Board and staff is a distinctly diverse team, with 88% of Board members and 45% of staff identifying as from non-Anglo-Australian backgrounds at time of writing.

The South Australian State Government Arts Agency (Department of the Premier and Cabinet – Arts) provides Nexus Arts with core operational funding and, in addition, Nexus seeks funding for one off projects and programs from a range of local, State and Federal funding bodies. Nexus' premises are located in the Adelaide CBD, and feature a cabaret style performance space, small gallery space, staff offices and workshop spaces. The organisation curates a range of music and visual arts programs and exhibitions which prioritise intercultural collaborations, under the specific mission of 'promot[ing artistic] excellence through intercultural creative practice...'
' (Nexus Arts Strategic Plan 2021-2024, 2019, 2).

Additionally, South Australian artists, arts collectives, and community groups as well as national and international touring artists hire the Nexus' venue for their own arts events. Where these presentations align with Nexus' vision, the organisation provides some marketing and communications support to these events; however, they are separate to Nexus' curated program. Nexus also produces and presents development programs for culturally and linguistically diverse and Aboriginal and Torres Strait Islander artists. These programs support emerging and established artists with professional and creative development opportunities. In addition, it has recently commenced offering internship opportunities to emerging arts workers, seeking to provide pathways into industry for workers from non-Anglo-Celtic backgrounds. Currently two of three placement opportunities have been taken up by students identifying as being from culturally diverse backgrounds.

Nexus Arts' latest strategic plan will see the organisation focus on growing their audience over the next three years by continuing to support the presentation and development of intercultural works of artistic excellence and undertake meaningful research to determine best practice methods for engaging wide audiences. (Nexus Arts Strategic Plan 2021-2024, 2019, 8).

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