AT THE HEART OF THE ARTS: HOW MULTICULTURAL FESTIVALS CREATE SOCIAL INCLUSION

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At the Heart of the Arts: How Multicultural Festivals Create Social Inclusion

ABSTRACT

This paper applies inclusion theory to migrant experiences in the arts, whether for multicultural community artists or multicultural arts managers and community leaders. We report the results of audience, artists, community members and arts managers participation in one multicultural festival over three years (2010-2012). Drawing on audience, artist and community surveys, consultations, film and secondary source data, we use depth analysis and random sampling for a survey to identify migrant experiences at one festival in Victoria, Australia. We supplemented this data with results that report festival success factors for multicultural engagement at the individual level, using the arts as the focus. We conclude by presenting a tripartite stakeholder framework for diverse engagement of individual migrant artists, arts managers and community at local community festivals.

Key words: festivals, diversity, social inclusion, multicultural

INTRODUCTION

Refugees and migrants have been in the spotlight for queue jumping in their determination to migrate to Australia so that they can start a better life. Such acts vary from being unlawful to being disastrous, resulting in deaths of people at sea, with the overall impression being a negative one for refugees and migrants seeking asylum in Australia. We know a lot about the negative impressions of refugees from media reports of queue jumping to enter Australia. However, we know little about how to engage and integrate migrants and refugees, using the arts as a vehicle. Engagements and inclusion of migrants and refugees using the arts as the vehicle is defined in this paper as a means for social inclusion. Understanding the role of social inclusion using the arts as the vehicle for refugee and migrant artists as they participate in a multicultural festival is the purpose of this paper. We therefore seek to answer the research question: How does participation in a multicultural festival create social inclusion for multicultural artists and their communities?

The concepts used in this paper are broad, and subject to different interpretations, given their ambiguity and contentious nature (Kawashima, 2006). We define four terms in this paper broadly. First, we define artists as any person, professional or non-professional, who creates a work of art, gives expression to a work of art or considers artistic expression part of their life (Throsby & Hollister, 2003). Artists are driven by internal motivations, passion and a desire to create art works, without necessarily seeking external rewards (Rentschler, 2008). We include multicultural artists in our definition of artists. Second, we define community as creating shared identity with a common location and common interests, where people who participate in common events develop a sense of belonging (Fujimoto et al in press). Community organisations are seen to be public spirited as they model inclusion (Xu, 2007), providing opportunities for community members and leaders to engage with one another. Finally, social inclusion is rarely defined from the perspective of minority participants, especially in arts events, such as festivals. Current perspectives tend to adopt a work based definition. Nonetheless, Popay et al. (2008:33) describe social inclusion as "an ability of individuals to participate in social activities", which can apply to any societal activities including the arts.

Our definition takes into account the voices of minorities and community stakeholders. Social inclusion has been discussed previously in relation to the arts (Tiili, 2008, Newman et al, 2005, Kawashima, 2006) as an extension to audience development. Kawashima (2006) argues that the lack of cultural relevance in artistic productions is a major barrier to social inclusion. The lack of cultural relevance is a result of a 'product led' approach where the product is first produced and then the audience is found rather than the 'target led' approach where the focus would be on tailoring the product to the target market. Hence, we define social inclusion as making people feel valued, with their differences respected, so that they are included in community activities, using the arts as the vehicle (Fujimoto et al in press).

BACKGROUND

Thirty per cent of the population of Australia comprises migrants. As a country with an international reputation for livable cities (Economist Intelligence Unit, 2012) and enviable lifestyle Australia is a popular choice for migration. However, migration brings challenges. Alongside the expected financial and security challenges there are also cultural issues to be considered. Immigrants face the dual challenge of integrating into the culture of their adopted home whilst retaining their own identity. Participation in the community is one way of creating a sense of belonging and identity as part of Australian society. There are a number of ways in which immigrants can participate in the community. One way is through attendance at arts and cultural events. Although research on multicultural arts audiences is growing, there is still little understanding of how to increase participation of multicultural individuals and groups in festivals. Specifically there is little research into the participation of immigrants in arts festivals and events.

Multicultural Arts Victoria (MAV) is the peak non-profit organisation for multicultural arts in the state of Victoria, Australia. Multicultural Arts Victoria's vision is to foster cultural diversity and respect through the promotion, enhancement and celebration of multicultural arts in Australia. Multicultural Arts Victoria has also a pivotal role to play in social cohesion and in capacity building ensuring the arts and the cultural life of our community is strongly enhanced by artists and communities from culturally diverse backgrounds. One of MAV's core objectives is to provide platforms for improved social cohesion between communities. MAV is one of ten organisations across the state selected as a lead organisation, which form a recognised and essential part of Victoria's cultural landscape (Arts Victoria, 2012). MAV has a turnover of $2 million per annum, employing 12 staff. The organisation is structured in three key domains: programs; fundraising and marketing; and strategy, governance, finance and reporting. It has an independent voluntary Board of Management. MAV offers opportunities and support structures to more than 1,800 individual artists, 1,085 groups of artists and more than 400 communities from culturally and linguistically diverse backgrounds as well as showcasing their talents to the public.

One of MAV's key initiatives is the Emerge Festival, held yearly. The Festival was established in 2004, in order to promote diversity, social inclusion, respect and the breaking down of racism. Over its nine years, the Festival has grown to attract audiences of 8,000+ with an annual program of events all over the Victorian capital city of Melbourne. During 2011, MAV boosted productivity, doubling both audience numbers and activities, due to the Emerge Festival, its regional expansion strategy, development of new partnerships, and international reach across Chile, Ethiopia, Malaysia and Indonesia and artists bookings for major sport events. In 2012, the Festival expanded again, offering events in six regional and outer metropolitan communities in Victoria.

The Festival unearths talented artists and cultural stakeholders in Australia, providing an opportunity for people of all ages and backgrounds to share and celebrate rich and undiscovered cultures. This case study analyses data from three years of the Emerge Festival, 2010-2012, providing a picture of the festival as it develops over time.

This paper explores the reason new arrivals from diverse nations attend a multicultural arts festival in Melbourne, Australia. The research was conducted longitudinally over three years, providing a rich data set for analysis. The paper explores how arts events allow migrant communities to benefit from the cultural capital of their adopted nation. While the cultural identity of migrant populations has been analysed (Walker, 2002; Garcia, 2004; Stern et al, 2008; Stodolska, 2000), there is little empirical work on the activities and benefits of migrant attendance at arts events. Arts events and festivals are argued to be of value to a community and the wider economy (Getz, 2011). Cultural events contribute to the social and economic capital of a host city (Garcia 2004). The multiculturalism afforded by migration exercises significant influence on such capital. This study explores this space.

LITERATURE REVIEW

The participation of people of different ethnicities in multicultural societies has been recognised as critical for community development and maintenance of ethnic cultural identities (Globalism Institute and VicHealth, 2006; Joppke, 2004; Netto et al., 2002). This value emphasises the importance of more studies into the issue.

The discourse on promotion of multiculturalism in pursuit of social harmony and community integration increasingly focuses on the causes and outcomes of the low participation of ethnic minority groups in the arts.

The participation of immigrants in festivals and events is dominated by how such communities use festivals and events to express their indigenous identity. There is a variety of cultural participation in a diverse society (Walker, 2002), such as in Australia. This artistic and cultural expression is in turn supported by the diversity of the society in which it exists. Such diversity is contributed by the folklore of a migrant community's indigenous culture in the adopted host country (Graham, 2001). As these communities develop and evolve so does the participation in festivals and events.

At the individual level, the process of self-identification or ethnic identity is part of one's self concept which is based on his or her knowledge of membership in a social group(s) together with emotional significance and value that is attached to that membership (Tajfel, 1981). In other words, a person's ethnic identity involves one's sense of belonging to a group, as well as the feelings that go with being part of that group. In this sense, ethnic identity could be viewed as a complex psychological process that involves perceptions, cognition, affect and knowledge structures about how a person thinks and feels about himself and others in the society (Cuellar et al., 1997; Tajfel, 1981).

However, Bouchet (1995) argued that ethnicity is like a bricolage whereby one builds self-identity on the basis of heterogeneous elements taken from a diversity of cultural representations and practices. This is supported by the notion that, in the contemporary marketplace, the traditional bonds of community are gradually destroyed by the shift towards a more abstract and rationalised society composed of lonely and isolated individuals (Bauman, 1988; Firat & Chultz, 1997; Firat & Venkatesh, 1993, 1995; Fischler, 1980; Mennell, 1985). However, Maffesoli (1996) argued that consumers are actually joined together by strong emotional bonds such as the sharing of similar tastes, habits, intellectual pursuits or participating in events like animal rights protests or anti-capitalism campaigns. They are connected through a variety of diffuse and fleeting encounters involving modern technology (such as the Internet) leading to more transient and fluid identities. For Maffesoli (1996), what unites an individual with the community is the aesthetic experience, that is, the ability to feel emotion together with others in the community and to share the same ambience. Membership of such a community transcends traditional cultural, national and race barriers: any one sharing the same space and a common sentiment can join a community, which has a less articulated but differentiated form.

When migrants arrive in their adopted home they experience significant lifestyle changes during the post-arrival period (Stodolska, 2000). Consumption and engagement with cultural activities such as the arts and festivals is impacted by these lifestyle changes. However, there is little research exploring this phenomenon (Stodolska, 2000). There are a number of influences on immigrant support in their adopted homes through inclusion in social and cultural activities. Government policy on developing a cohesive society focusing on both the immigrants and the hosts plays a significant role (Khan, 2010). Local government and communities have an interest in policies that will support new settlers in developing a sense of belonging and participate in the wider aspects of social, cultural and economic life (Spoonley et al, 2005).

Furthermore, immigrants constitute a culture of entrepreneurship (Herman & Smith, 2009) There is a perception of migrants maintaining a culture of hard work, education, thrift and innovation as well as a thirst for adventure that is characteristic of immigrant business owners. For example, immigrant entrepreneurs are twice as likely as native-born Americans to start a business. They established more than half of the technology companies in Silicon Valley and a fourth of those nation-wide.

Migrants need to feel confident that they are coming into a country that is able to accept their difference and value their contribution (Spoonley et al, 2005). Arts and cultural events are one way that confidence can be provided to migrant groups. At a localized level, migrant community organisations play a supportive role in catalysing the social and cultural adaptation and incorporation of migrants (Cordero-Guzman, 2005). One way in which migrants can adapt and integrate is through festivals and other arts and cultural events. Festivals, community events, arts projects and other grass roots initiatives are perceived as contributing to higher levels of inclusion for minorities, including migrants (McDermott, 2012). The arts can act as a catalyst or connector between newcomers and established institutions. These links can be developed under an arts agenda but in turn act as a way of overcoming other cultural, social, economic and political barriers. The more ways people participate, the more likely they are to engage in other activities that support community life (Walker, 2003). The challenge is one of access and understanding. Migrants interested in engaging with the arts, whether adopting the culture of their new home, or retaining their own artistic culture, face challenges in finding outlets of expression (Stern et al, 2008).

Such activities can provide the "emotional glue" for ethnic participants between their culture of origin and their new culture. However, more mainstream activities more indicative of the host nation culture can potentially have the opposite effect. The liberal ethos of a potentially more consumer-oriented society can lead to different ideals amongst migrants: that of individual freedom to choose and maintain identities of multiple kinds. In this context, migrants may move around or swap between their ethnic culture and the mainstream consumer culture they became immersed in, and experience new and different realities. These realities can be generated through festival and event participation. This study researches migrants in a case study setting of a community arts organisation, which provides support to migrants through arts events.

METHODOLOGY

Case Study

This study examines one community festival. Adopting a case study method is suitable when examining issues that are complex because this technique gives importance to understanding human behaviours that assist in exploring influences within the study. The selection of one Australian case follows arguments by Mintzberg (1979) and Eisenhardt (1989) that theory development and the understanding of phenomena can best be achieved by case study methods. Case study research is well established for investigating a phenomenon in situ which can enable researchers to uncover fresh perspectives (Yin, 2009). A single case study is the means of uncovering novel perspectives in a real life context.

Sample

The population of interest for this study is Culturally and Linguistically Diverse (CALD) individuals and groups resident in Melbourne, Australia between 2010- 2012 and interested in attending the Emerge Festival Main Event. The population analysed in this study involves persons 17 years or older and constitutes a sample of the persons that attended the Emerge Festival Main Event in any of these years. The study also analyses a series of focus groups conducted with artists, community members, cultural leaders and local government who had experienced the Emerge Festival sometime over this period of time.

Due to the fact that the survey was conducted with the help of a group of Multicultural Arts Victoria's volunteers that changed each year, a simple random sample of 1%-3% is used for the analysis of this case study. This resulted in a sample size of 372 persons over the three years who were surveyed in the natural setting of the Festival and 136 individuals who were part of a series of 6 focus groups.

While the study sample cannot be considered representative of the original population of interest, the objective of this paper is to explore the reason new arrivals from diverse nations attend a multicultural arts festival in Melbourne, Australia, exploring how arts events allow migrants to benefit from the cultural capital of their adopted nation. The cultural identity of migrant populations has been analysed (Walker 2002, Garcia 2004, Stern et al, 2008, Stodolska 2000), though there is little empirical work on the activities and benefits of migrant attendance at arts events. Arts events and festivals are argued to be of value to a community and the wider economy (Getz, 2011). Cultural events contribute to the social and economic capital of a host city (Garcia, 2004). The multiculturalism afforded by migration exercises significant influence on such capital.

Survey

TABLE 1: PERCENTAGE RESPONSE RATE FOR EACH YEAR (N=372)

Year	Attendance	Surveys	Response rate
2010	5100	140	3%
2011	5450	169	3%
2012	5000	64	1%

The survey collected data from a random sample of on average 124 participants per year over three years who attended the Festival's main event in Melbourne. Table 1 shows the responses received and the percentage response rate for each year.

There were 20 questions asked. The survey provided information on demographics, number of attendees, cultural diversity and audience perceptions. We recognize that the survey numbers are small; therefore we have used other data sources to give a more holistic understanding of participation. For this study we analyzed data on demographics and engagement only.

The summary demographic characteristics of the participants in the Festival, gleaned from our survey results, are provided in Table 2. Table 2 illustrates gender, age range, country of birth, cultural background, languages spoken at home other than English and when participants arrived in Australia.

TABLE 2: DEMOGRAPHIC INFORMATION ON AUDIENCE (N=372)

	2010	2011	2012
No. of Participants			
Male	56	52	24
Female	77	117	40
NA	6	0	0
Location	Metropolitan Melbourne, Fitzroy Town Hall and surroundings		
Age			
0-14	3	0	0
15-24	24	44	13
25-34	53	55	25
35-44	23	26	12
45-54	17	17	10
55-64	17	20	3
65+	4	7	1
Arrival in Australia			
<5 years ago	49	83	26
6-10 years ago	21	31	18
11-20 years ago	17	15	12
21-40 years ago	30	21	0
40+ years ago	23	18	8
Country of birth			
Australia	62	100	27
Other	77	69	37
Cultural background			
Australian	9	48	15
Other	83	109	43
NA	47	12	6
Other languages other than English spoken at home			
Yes	82	69	44
NA	57	100	20

Across the three years, there was a representation of more than 122 cultural backgrounds, with participants speaking more than 67 languages (other than English) at home.

According to the results of the survey the audience has a constant female majority with a peak of 69% female audience (who answered the survey) in 2011 and a yearly average of 62% female attendants vs. 36% male attendance. The audience surveyed over the last three years was mostly a combination of youth, young adults and adults ranging from 15 to 55. The dominant age group is from 25-34 with 36% on average per year followed by 21% of people aged between 15 and 24 and 17% between 35 and 44.

On average 49% of the surveyed attendees are born overseas and 51% were born in Australia. From the 49% that was born overseas, 42% arrived in Australia less that 5 years ago and 20% arrived 6 to 10 years ago followed by 13% that arrived 11-20 years ago, 11% 21-40 years ago and 13% arrived more than 40 years ago. The Emerge Festival is a point of connection between people born in Australia and people born in another country.

The other countries where attendants were born in this study include 55 in total and can be ordered from the most represented to less represented: United Kingdom, New Zealand, England, Italy, Sri Lanka, Germany, Malaysia, Philippines, United States, Indonesia, South Sudan, Brazil, China, Denmark, France, Ireland, Switzerland, Ethiopia, Hungary, India, Iran, Israel, Pakistan, South Africa, Turkey, Afghanistan, Bosnia, Brunei, Canada, Catalonia, Chad, Colombia, Congo, Costa Rica, Eritrea, Fiji, Greece, Holland, Hong Kong, Laos, Latvia, Mauritius, Papua New Guinea, Portugal, Russia, Rwanda, Samoa, Saudi Arabia, Singapore, South Korea, Sweden, Tonga, Vietnam, Wales and Zimbabwe. According to the Australian Bureau of Statistics, at 30 June 2011, 27% of the estimated resident population was born overseas (6.0 million people). This was an increase from ten years earlier at 23.1% (4.5 million people).

Fifty-Six percent on average per year speak other language(s) than English at home. These are the 67 languages that were reported as spoken at home, and can be ordered from the most popular to less represented: French, German, Italian, Spanish, Arabic, Indonesian, Mandarin, Sinhalease, Malay, Tamil, Greek, Chinese, Dutch, Hazaraqi, Hebrew, Hindi, Portuguese, Dinka, Farsi, Filipino, Irish, Lao, Russian, Swahili, Tagalog, Thai, Tongan, Turkish, Urdu, Vietnamese, Amelir, Amharic, Auslan, Bahasa, Cantonese, Catalan, Croatian, Danish, Dari, Fijian, Gujarale, Hokkien, Hungarian, Japanese, Kinyou, Kurdish, Latvian, Mauritian, Mauritian Creole, Motu, Malayalam, Na Pali, Persian, Polish, Punjabi, Pushtu, Samoan, Serbian, Serbo-Croatian, Shona, Sirbakse, Swedish, Swiss, Telugu, Teochew, Tigrena, Yiddish.

During these three years, the survey also included open questions on why the audience was attracted to attend the Emerge Festival and feelings towards the Festival related to cultural enrichment and cultural appreciation. These results are illustrated in Table 3.

TABLE 3: ATTENDANCE REASONS, CULTURAL ENRICHMENT AND CULTURAL APPRECIATION ON AUDIENCE (N=372)

	2010	2011	2012
No. of Participants			
Male	56	52	24
Female	77	117	40
NA	6	0	0
Location	Metropolitan Melbourne, Fitzroy Town Hall and surroundings		
What attracted you to this event?			
Music	46	52	29
Cultural Diversity/Multiculturalism	32	38	19
Refugee Rally	22	47	10
Food	2	31	6
Other	37	0	0
Did the Festival enrich you culturally?			
Strongly Agree (5)	70	64	32
Agree (4)	54	77	26
Neither (3)	12	18	3
Disagree (2)	4	4	1
Strongly Disagree (1)	0	6	2
Did the Festival enhance the appreciation for other cultures?			
Strongly Agree (5)	76	66	33
Agree (4)	55	76	26
Neither (3)	5	17	4
Disagree (2)	1	10	0
Strongly Disagree (1)	3	0	1

The audience was attracted to attend the Emerge Festival Main Event mainly because of its musical component, its cultural diversity and the World Refugee Day Rally. The Refugee Day Rally is a yearly march held on the Sunday closer to UN's Refugee Day, observed June 20 each year, which is dedicated to raising awareness of the situation of refugees throughout the world. The Refugee Day Rally Victoria is led by The Refugee Advocacy Network and invites the local community to stand up for refugees and show support for new refugee policies. The Refugee Advocacy Network is a broad coalition of Victorian organisations who have come together to advance a more just, humane approach to refugees and asylum seekers in Australia.

Approximately 36% of the attendees per year went to the Festival because of the musical offer. Twenty-Five percent were attracted because of the cultural diversity which included Acehnese, Congolese, Ethiopian, Ghanaian, Rwandese, Somali, South African, Sudanese and West Papuan in 2010; Burmese, Burundian, Colombian, Congolese, Ethiopian, Indigenous Australian, Maori, Rwandan, Senegalese, Sinhalese, Somali, South Sudanese and Zimbabwean in 2011 and Burundian, Cape Verde, Colombian, Congolese, Cuban, East Timorese, Ethiopian, Indigenous Australian, Ivory Coast, Maori, Rwandan, Senegalese, Sinhalese, Tibetan, Tongan and Nicaraguan in 2012.

Interestingly food is also an important aspect for engaging audiences. Ten percent on average per year are attracted to the Festival due to its diverse food offering. Within other categories, dancing and community are the most common responses.

Forty-Six percent of the 372 attendees strongly agreed on the statement that "The Emerge Festival enriched me culturally", 42% agree with the statement 8% neither agree nor disagree, 3% disagree and 1% strongly disagrees. When asked to agree or disagree with the statement "The Emerge Festival enhanced my appreciation for other cultures", 48% strongly agreed with the statement, 42% agreed, 7% neither agreed nor disagreed, 2% disagreed and 1% strongly disagreed.

Focus groups
Six focus groups were conducted in 2012 only, in six regional and outer metropolitan locations. They collected perceptions about the factors that drive the success of the Emerge Festival in Melbourne and future expectations. The research was conducted with several groups combining local arts infrastructure, community members, cultural leaders, artists and local government. The focus groups took place in central locations within each region such as city libraries, town halls, community and resource centres and language schools. The focus groups were conducted by a marketing research consultant that specialises in market research recruitment across Queensland, New South Wales and Victoria and were filmed.

Focus Group Videos
We analysed 41 videos of focus groups undertaken with artists, community members and leaders, including local council representatives and arts managers. In total, 136 participants took part in the focus groups. The length of the videos varies from between one and three minutes. The people speaking of their experiences on the videos represent a variety of organisations, such as Arts Victoria, Australian Burundian Community in Victoria Inc and Afghani Women Group. Table 4 shows the background information for them, including their age range, ethnicity, and type of participant.

TABLE 4: SUMMARY BACKGROUND INFORMATION ON PARTICIPANTS ON VIDEOS (N=136)

	Female	Male
No. of Participants	90	46
Locations	6 outer metropolitan Melbourne and regional Victorian cities: Swan Hill, Dandenong, Shepparton, Wyndham, Ballarat and Brimbank	
Age		
0-14	1	0
15-24	1	7
25-34	3	14
35-44	20	28
45-54	19	18
55-64	1	16
65+	1	1
Ethnicity		
Australian	37	12
Other	53	34
Type		
Community Member	22	12
Community Leader	10	6
Artist	9	7
Arts Manager	23	5
Consultant	0	6
Local Council Representative	20	6
NGO Representative	1	3
Educational Institution Representative	2	1
Language Centre Representative	2	0

Sixty six per cent of the respondents were female and 34% male. Twenty two per cent of the female respondents were between 35-44 years old, 21% were 35-44 and only 3% was between 25 and 34. There was only one female participant between 0-14, one between 15 and 25, one between 55 and 64 and one above 65 years.

Forty one per cent of the female participants were Australian and 59% were of other nationalities. We have a long list of other nationalities in the study. The other nationalities of the women in this study are Afghani, Albanian, Burmese, Chilean, Chinese, El Salvador, Indian, Indigenous Australian, Iraqi, Irish, Italian, Maori, Croatian, Mauritian, Nigerian, Philippine, Polish, Portuguese, Samoan, Sierra Leone, South Sudanese, Sri Lankan, Tongan, Pacific Islander, Vietnamese and Zimbabweans.

Comparably, 26% of the men participants were Australian and 74% were from other ethnicities. 61% of men were between 35 and 55, 39% were between 45 and 54, 35% between 55 and 64 and 15% were between 15–24 years old. Only 2% of men were above 65 and no male participant was younger than 14.

The number of men from other nationalities is not quite as long as that for the women. Men who were part of the focus groups were Acholi, Afghani, Albanian, Burundian, Chinese, Congolese, Cote D'Ivoire, Indian, Irish, Maori, Mauritian, Papua New Guinean, Portuguese, Senegalese, South Sudanese, Sri Lankan, Zimbabweans.

Out of the female participants 23 of them were arts managers, 22 community members and 20 local council representatives. There were 10 female community leaders and 9 artists and only 2 language centre representatives, 2 educational institution representatives and 1 NGO representative.

Multicultural Arts Victoria's objective was to mainly collect responses from community members including leaders, artists and local council representatives including arts workers or managers.

Out of the male participants there were 12 community members, six community leaders and seven artists. There were also six local council representatives, five arts managers and one educational institution representative.

The majority of the participants were community members with the largest number reflected in women with 22 and 12 for men, followed by arts managers who were mostly women; there were 23 women arts managers and only 5 male arts managers. The results displayed also show that there was a big group of local council representatives with some senior positions such as Deputy Mayor, Ethnic Consul, Cultural Development Managers, Councillors and some other in middle level positions such as Arts and Events Officers and Child and Family Services Officers.

The sample also included 16 community leaders from recently settled culturally diverse communities such as Acholi Tribe, Afghan Association, Hazara Community and the Burundian Community.

TABLE 5: SUMMARY ART FORM INFORMATION ON ARTISTS ON VIDEOS (N=16)

	Female	Male
Dance	2	0
Dance and music	4	4
Music	1	3
Painting	1	0
NA	1	0
Total	7	9

Sixteen artists that practice different art forms such as dance and music also participated in the focus groups as can be seen in Table 5. Dance combined with music was the most represented kind of art form practiced by 8 of the participants and followed by music practiced by 4 participants.

RESULTS

Dominant Themes

This paper looks at the reason new arrivals from diverse nations attend a multicultural arts festival in Australia, exploring how arts events allow migrant communities to benefit from the cultural capital of their adopted nation. After analyzing the information gathered in the focus groups, the following two dominant themes were identified: 1) Sharing culture with others: Being visible; 2) More opportunities and support.

Sharing culture with others: Being visible

Focus group participants made comments such as the Emerge Festival was perceived as a unique opportunity to "showcase our culture" and for other cultures to "share their culture" and "share ideas" with the local communities, so that they "became visible". Many participants gave emphasis to the way in which the Festival uses arts and culture as a vehicle to share voices and provide understanding about diversity.

Some participants emphasized the fact that the Emerge Festival provided a platform to individuals to share their personal experiences and interests in arts and culture.

Other participants focused on the importance of "telling stories" at a community level and by doing that, present skills and arts to the wider community. A male community leader in the age range between 35-44 from India said:

Australia is a fantastic country and we are in a fantastic multicultural moment and we have so much to learn from each other's cultures. This is hard to get in other countries.

The Emerge Festival enables culturally diverse individuals and communities based in different regions of Victoria to present to each other advancement in the way they express their culture through music, dance and food. A female artist in the age range between 35-44 from India said:

What I like about Emerge is getting to know the forms of art from different communities, so getting to know each other through arts, culture, dance, music and everything else.

Many artists and community members that were part of the focus groups pointed out the fact that the Emerge Festival made them "visible" and this can be exposed in the following quotes:

Through the performances everyone now knows that we exist. Through the arts and specially the work of MAV we happen to be known through our performances, the drumming.
Male Burundi community member between 35-44

Culture celebration and cultural identity is very important not also to our culture to keep it alive... we will like to celebrate and integrate to the overall community and we want to share and learn.
Female Local Council Representative between 45-54

The Emerge Festival is perceived as a space and a time to "celebrate" diversity. Many participants referred to it as a celebration where cultural identity is highly important and regarded, and specifically focused on the idea that this celebration is not only of their own, which they can experience through national day celebrations, but more about the others together with their own. They referred to Emerge Festival as a "cross-cultural" event. Participants are interested in learning from others' cultures and integrate with the different communities in a setting such as a Festival setting.

I like arts and festival and see different cultures participating on things with each other... people get together.
Male Iraqi community member and language centre representative between 25-34

These perceptions contrasted with comments on what the community was like before the Emerge Festival was introduced and participants used concepts such as "invisibility" and "lack of connection" or "isolation".

Another important issue raised through the focus groups was the "participation" of young people in the Festival. The participants said this was important so the youth learns from their own culture and connects with older generations and other cultures. The Emerge Festival always holds a youth stage as part of the overall program.

The way the Emerge Festival became a space for sharing culture is through fieldwork across the State unearthing the new, emerging and underrepresented talents that are part of culturally diverse communities. Arts workers actively engage with these artists and communities and provide pathways so they can share their culture at the Emerge Festival.

Opportunity to support talent
When asked how the Emerge Festival could be more engaging or more inclusive, the participants expressed the need for ongoing spaces for the showcasing of talent and more resources to make this happen.

Continuity was an important fact raised by many participants as a necessary way to "build relationships", "interconnect" and create and strengthen networks. Some established community members said they are interested in helping new and recently arrived groups to connect with the Emerge Festival and share the knowledge they have gathered as participants of the Emerge Festival over the years. A community leader said:

For continuity you need committed people...We need to get things out there, to get people to know, to get people out of the woodwork
Female from Australian-Anglo background, community leader

Many participants expressed the need for more "involvement" and "support" from local councils. These comments were mostly referred to service providers within the council for promoting, assisting and helping cultural groups and communities. An important fact was the need for more spaces to work together with the councils and create more opportunities for artists and cultural expression.

In many cases, the Emerge Festival works with funding provided by the Local Council but besides financial support the government entity is not engaged directly with the artists and communities. Many of the focus group participants want to work more collaboratively with the local council in arts and culture.

When participants talked about opportunities for cultural expression they not only mentioned traditional cultural practice but for the development of new ideas and cross-cultural projects.

Several participants mentioned the importance of "networks" and how this can provide ongoing relationships between artists and communities before and after the Emerge Festival. A participant from Cote d'Ivoire said:

The Festival needs to create network opportunities for the new and emerging artists and communities to get to know each other better and engage in an ongoing dialogue.
Male artist from Cote D'Ivoire background between 25-34

Another important issue raised in the focus groups in terms of opportunities was the need to identify and nurture young cultural leaders. The participants expressed the importance of young people leading projects within their community. This idea linked strongly to educational opportunities for youth. An arts manager said:

We need more incentives, scholarships so that people can lead their communities and work with them.
Male Arts Manager between 45-54

Education was a recurrent theme in terms of opportunities and support. The participants talked about educating the wider Australian community on refugee and asylum seekers, their trials and tribulations, and how the arts can be a helpful vehicle for conveying their message. A participant from a local council said:

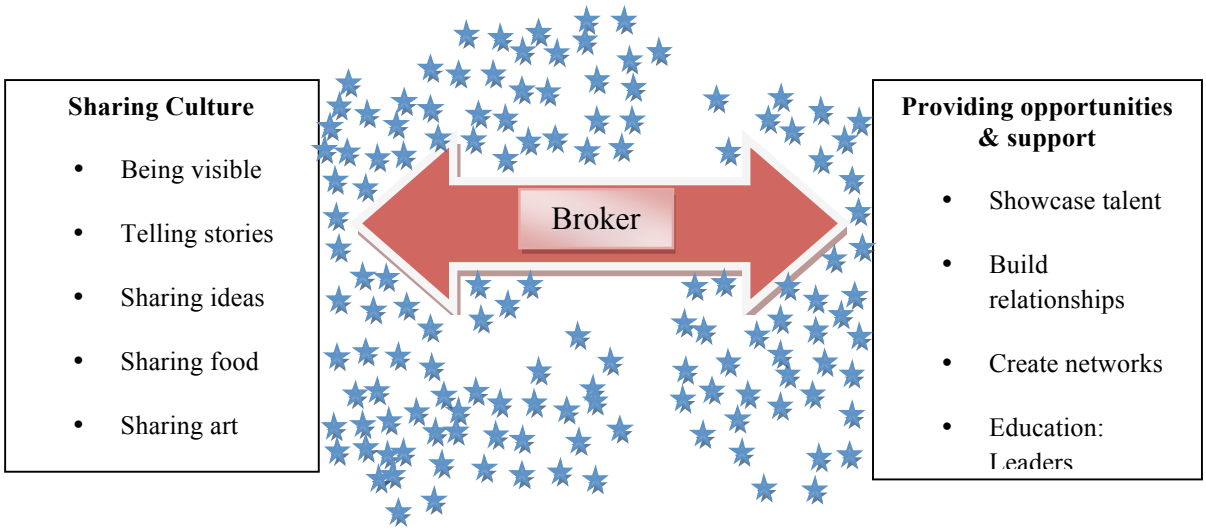
We need to take things out more into the community...people need to get a better understanding of the diversity of our population.
Female Local Council Representative, Child and Family Services, age between 45-54

DISCUSSION

We analysed inclusion from the community perspective, including in our sample multicultural artists, community members and leaders, audiences and arts managers. We explored an inclusive process using the arts as our site of the cultural experience. We found that inclusion focused on shared values with opportunities and support provided in the social world, focusing outwardly and behaviourally.

This finding extends the research of Fujumoto et al (in press) on disability inclusion, where the results added to the inclusion literature by using a community setting, the arts and sport, providing lessons on inclusion that might be applied to a business setting. It sees the application of inclusion to another setting, the multicultural festival for people from different ethnic backgrounds. Thus, our finding extends previous literature on inclusion. This is developed further by the model we have developed of inclusion in multicultural festivals (Figure 1).

FIGURE 1: A FRAMEWORK FOR MIGRANT SOCIAL INCLUSION THROUGH THE ARTS



From our study, we have identified two dimensions on a continuum that facilitate inclusion: sharing culture and providing opportunities and support. Sharing culture entails using the arts through the festival experience to tell stories, share ideas, food and art, thus being visible to people in other ethnic groups. Providing opportunities and support entails giving people from different ethnic groups the opportunity to showcase their talent in a festival environment, by performing, by presenting their art or artifacts, by cooking and presenting their food, thus creating and building networks so that they can become leaders in their community and beyond. In our study, figure 1 shows that there is a broker to assist and guide people from diverse ethnic groups to be able to share their culture and feel supported so that opportunities emerge for them. Multicultural Arts Victoria acts as the broker for this purpose, linking multicultural artists, community members and leaders, arts managers to government and arts infrastructure needs. In the case of the multicultural festival, Emerge, the case study in this paper, is the site where individuals and groups from multicultural backgrounds engage with the arts.

Our model provides a community framework to inclusion, where multicultural artists, community members and leaders, and arts managers are engaged through common interests leveraged by the cultural broker, MAV. The continuum represents the two dimensions that MAV enables participants to engage with.

There are three implications of our study. First, the Festival enables a sense of belonging to occur for the groups which participated in it. This approach is relevant to multicultural groups. Second, listening to multicultural voices is a means of understanding inclusion from their perspective rather than relying on outsider perspectives for understanding. This approach is relevant to businesses seeking to develop inclusive practices. Third, multicultural festivals provide a welcoming space and place for people of different backgrounds who need to engage in the social setting. Finally, the networking and mentoring provided through the festival and the support from MAV personnel, ensures that collaborations support the development of confidence and courage, skills and abilities that can take the multicultural participants to the next stage of development in their settlement needs. People from different backgrounds are able to interact with others from different backgrounds, ethnicities, education and ages, providing scope of richness and diversity of ideas and interactions that is not possible when people only mix with their own similar groups. MAV personnel have acted as champions for change, providing the opportunity to take people out of their world and into another world.

Conclusions, Limitations and Future Research

This study was undertaken, using the Emerge Festival as one case study in Australia. We recognize its limitations to be generalised beyond the festival setting. We are also aware that the study was undertaken over a few years only, providing us with limited data for a longitudinal approach. Future research could extend the study beyond one festival and over a larger number of years.

Nonetheless, the study contributes to the debate on social inclusion and the community, providing rich data for discussion. Further, using community settings in the arts as a means of enriching the debate on inclusion is novel. It provides another approach to considering inclusion that may offer fertile ground for deeper analysis.

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