REPORT
A case study evaluation of the Theatre Diversity Initiative (2012-2015)

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Introduction

In response to the widespread concern from the Australian theatre sector that artists and audiences from culturally and linguistically diverse (CALD) backgrounds are under-represented in most aspects of creation and reception, Arts Queensland and the Australia Council for the Arts created the Theatre Diversity Initiative (TDI). This two-year pilot project plus six month extension (2012-2015) saw a Theatre Diversity Associate (TDA) work between three collaborating organisations as representative of the Queensland theatre sector, Queensland Theatre Company (QTC), La Boite Theatre Company and Metro Arts to increase engagement with CALD artists and their work.

This report presents the Theatre Diversity Initiative as a case study evaluation of this pilot project. It outlines what we did, how we did it, and acknowledges the progress made towards growing a culturally and linguistically diverse Queensland theatre sector. In doing so, this report seeks to:

- Understand the issue of under-representation of CALD artists on Australian stages and make a case for cultural diversity;
- Identify the challenges faced by the collaborating organisations when engaging with CALD artists and their work;
- Document and evaluate the strategies implemented by the Theatre Diversity Associate;
- Identify the observed outcomes of the initiative both the collaborating organisations and artists as a result of the successful delivery of this project;
- Consolidate the model of a shared Theatre Diversity Associate. The model uses a program logic model and framework to illustrate the implemented strategies (resources, activities and outputs) to achieve the project objective and the sequence of outcomes to create impact for potential future use by other theatre organisations or for future iterations of the initiative;
- Capture and share our learnings and findings; and
- Make recommendations for future iterations of the initiative.
This case study concludes with a series of opportunities to build on the success of the pilot Theatre Diversity Initiative to continue taking steps towards the vision of culturally and linguistically diverse Australian theatre sector.
Background

This section provides an overview of the broader context of the Theatre Diversity Initiative. It begins by defining cultural and linguistic diversity (CALD) as adopted by the project. It follows with an outline of the demographic profiles of Australia, Queensland and Brisbane in terms of cultural and linguistic diversity, and asks why Australia’s cultural diversity is under-represented on Australian stages. It discusses the factors, barriers and assumptions limiting the growth of a culturally diverse theatre sector, and the challenges artists face when accessing the mainstream. This section concludes with a case for embracing cultural diversity and the steps the Australian theatre sector has taken to increase its engagement with CALD artists and their work.

What is cultural and linguistic diversity?

In the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO (2005, 4) defines cultural diversity as:

the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

The term culturally and linguistically diverse (CALD) has been in common use in Australian policy since 1996, when it was introduced by the Ministerial Council of Immigration and Multicultural Affairs to replace the term non-English speaking background (NESB). Broadly seen as an improvement on the previous expression, which defined people by what they are not, Australian policy discourse uses the term to refer to all non-Indigenous ethnic groups other than the English-speaking Anglo-Saxon majority. Indigenous
Australians are excluded from the term because they are seen to have significantly different experiences and needs by nature of their first nation status.

CALD is a problematic definition, however. One commonly observed problem is that the term reinforces a sense of ‘other’, where the Anglo-Saxon majority is considered not to be a cultural and linguistic group but the norm used to compare other ethnicities. It further suggests that all other ethnicities are one homogenous group, rather than understood as a range of distinct cultures. The category is used in policy because, despite these limitations, it addresses the fact that people of non-Anglo-Saxon, non-Indigenous status encounter a shared range of issues relating to access, opportunity and substantive equality.

In Australia, an individual is understood to have a CALD background if they:

identify as having a specific cultural or linguistic affiliation by virtue of their place of birth, ancestry, ethnic origin, religion, preferred language, language(s) spoken at home, or because of their parent’s identification on a similar basis.

Only one parent need identify with a specific non-Anglo-Saxon culture or language for the offspring to qualify as culturally and linguistically diverse.

**Demographic profile**

*As reported in The People of Australia: Australia’s Multicultural Policy:*

Today, one in four of Australia’s 22 million people were born overseas, 44 percent were born overseas or have a parent who was and four million speak a language other than English. We speak over 260 languages and identify with more than 270 ancestries. Australia is and will remain a multicultural society (Department of Immigration and Citizenship 2013).
In Queensland, our state is:

home to people who speak more than 220 languages, hold more than 100 religious beliefs, and come from more than 220 countries... More than one in three (36.2%) Queenslanders [are] either born overseas or had at least one parent born overseas (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2012, 2 & 5).

Although the majority of these people born overseas are either from New Zealand or England, 58.2% of those born overseas included considerable numbers of residents born in South Africa, India, Philippines, China, Scotland and Germany (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2012, p 4).

Over 420,000 Queenslanders speak a language other than English at home. The top ten languages other than English are: Mandarin, Cantonese, Vietnamese, Italian, German, Spanish, Hindi, Japanese, Samoan and Korean (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2012, 19).

In recent years, there has been significant growth in the number of migrants from India and China. Other Asian countries with growing population bases in Queensland are the Philippines, Republic of Korea, Japan and Vietnam. Higher than average numbers of migrants from Papua New Guinea (56%), Taiwan (37%), Hungary (30%) and Burundi (31%) also choose to settle in Queensland (Glenn – The Census Expert 2012).

“Among Queensland’s local government areas, Brisbane ha[s] the highest proportion of residents born overseas (28.3%), closely followed by the Gold Coast (27.9%) and Logan (26.1%)” (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2012, 6). In seven of Brisbane’s suburbs, more than one in every two residents were born overseas. And across 19 suburbs in Brisbane and Logan, 40% of the population were born overseas (Moore 2014).

Brisbane has a growing number of multicultural hubs. For instance, Brisbane’s southern suburbs, from Sunnybank to Calamvale, is where one would find the majority of Brisbane’s
Asian community, with many overseas-born residents from China, Southeast Asia and India. Moorooka and Greenslopes have seen many new arrivals from Africa and Central Asia including Burma and Afghanistan. And Inala, Durack and Richlands have been home to Brisbane’s Vietnamese community for over 30 years (Moore 2014).

This demographic profile illustrates the cultural diversity of Queensland. It’s hard to ignore statistics such as: one in three Queenslanders were born overseas or had a parent born overseas; one in ten speak a language other than English at home; or 40% of the Brisbane population were born overseas. These growing population statistics indicate an increasingly multicultural state and nation.

So why then, as Leo Ribeiro (2012) asks, “isn’t Australia’s cultural diversity reflected on our stages and screens?”

Australian culturally and linguistically diverse artists, from the newly arrived to the acculturated and assimilated, attempting to forge successful careers in the arts often find themselves at a disadvantage to their Anglo counterparts. Why is multicultural Australia still under-represented in Australian theatre?

The issue of under-representation in Australian theatre

Writer Roanna Gonsalves (2011, 73) in her article, ‘Multiculturalism and Mainstage Australian Theatre’, holds the view that:

> If the performing arts are meant to hold a mirror to society, then the Australian performing arts sector functions as a spectacular distortion.

She calls for a “better and more sustained representation of multicultural Australia on Australian stages” (Gonsalves 2011, 73).

This is not a new concern.
Fifteen years ago, the Australia Council for the Arts commissioned a study, *The Taxidriver, the Cook and the Greengrocer*. This research investigated the representation of non-English speaking background (NESB), a term now superceded by culturally and linguistically diverse (CALD), people in film, television and theatre.

The study found significant evidence that NESB artists (particularly first generation) are under-represented... with substantial under-representation occurring in theatre... NESB artists are numerically under-represented to their proportions within the general Australian workforce and population (Bertone et al. 2000, viii).

And whilst the study found a number of factors attempting to right this imbalance and support the growth of culturally diverse theatre, such as:

- Funding support and leadership from the Australia Council;
- Role of leading individuals;
- Employing culturally diverse people in decision-making;
- Role of culturally diverse market development officers;
- Gains made through individual companies and/or productions;
- Developmental work with young people; and
- Support from the community (Bertone et al. 2000, xiv),

it also identified a number of barriers restricting its growth, such as:

- Monoculture of traditions, relating to Australia’s close cultural ties to England and English theatre traditions;
- Values and norms in Australian theatre;
- Lack of will to “develop or encourage theatre which ‘acknowledges, reflects and responds to Australia’s cultural diversity’ or a sense that that they had a responsibility to do so” (Bertone et al. 2000, x), due to perceptions that culturally diverse work was not relevant to their audience;
- Discriminatory processes;
- Conservatism of theatre-going audiences;
• Size of the market, despite the growing recognition of the cultural and economic potential of accessing new culturally diverse audiences (Bertone et al. 2000, x);
• Lack of risk-taking – “cultural diversity in theatre is financially risky” (Bertone et al. 2000, x); preference to work with people that one knows (Lee in Ribeiro 2012);
• Lack of funding to be able to take greater risks and to take responsibility for improving representation of cultural diversity;
• Lack of appropriate plays and roles; and
• Language (Bertone et al. 2000, xiii).

In her article, ‘Performing Artists – “We are Here, We are Visible”’, Producer Anna Messariti, identified a range of attitudes about cultural diversity and the arts, many of which mirror the findings from the Australia Council study. These attitudes are further restricting the growth of culturally diverse theatre and “deny the importance of cultural identity” (1994, 2):

• There are not enough NESB artists working professionally to warrant a serious consideration of their development.
• Generally, artists of NESB have very low standards of professionalism.
• Generally, artists of NESB have a very low level of innovation.
• Most artists of NESB belong in a folkloric category and, therefore, fall outside of the funding guidelines.
• Most artists of NESB lack commitment to an artistic vision and their own development on a long-term basis.
• Audience levels for artists of NESB are very low.
• Taking into account all of the above, artists of NESB cannot compete/are disadvantaged when they compete with artists of ESB for audiences and for funding.
• Artists of NESB do not represent Australian culture, but their ethnic origins (Messariti 1994, 2).

These barriers, assumptions and biases about culturally and linguistically diverse artists not only constrains the development of multiculturalism in Australian theatre but also,
consciously and unconsciously, excludes those who may be able to do something about it. In the words of the Chair of Arts Council England, Peter Bazalgette (2014):

If your works ends up being ‘male, pale and stale’, if won’t look to those on the outside as if the arts belong to them. They won’t try to get in. So the circle stays closed.

Further, these barriers have created a distance between the sector and CALD artists. Kohn (2012) observed the impact of the closed circle on CALD artists, inferring that CALD artists not only have a lack of knowledge of the mainstream but experience a lack of trust from it. As one successful Brisbane-based artist commented:

What is needed right now is a “peace offering and an invitation” from the theatre companies to combat the fact that theatre has [left] a “bad taste in non-white mouths” (Kohn 2013a, 3).

Utilising Bourdieu’s forms of capitals, social, economic and cultural, as a framework for studying artists’ career progression, the barriers experienced by CALD artists can be summarised as follows:

**Social capital: Networks**
- Lack of connection to the wider arts sector and the mainstream, including artists and organisations.

**Economic capital: Opportunity and resources**
- Too few opportunities;
- Too few roles;
- Typecasting;
- Conservatism of audiences; and
- Inaccessible monocultural mainstream theatre strongly influenced by English theatre traditions.
**Cultural capital: Qualifications and skills**

- Lack of knowledge of systems such as Australian arts and culture;
- Language barriers; and

As a response to the challenges, some CALD artists have been creating their own opportunities and generating their own work. In the article, ‘Who’s afraid of Cultural Diversity?’, Josipa Draisma, an Australian of Croatian heritage, and Stephanie Son, an Australian-born Filipino, recount the birth of The Colour Blind Project, an initiative to show mainstream companies how to be “bolder and less cautious and obvious with their casting choices” (Ribeiro 2012). At a forum where producers were being questioned by a group of multicultural actors on their casting decisions, Draisma and Son conceived of the idea to start their own company to “fight the status quo of small minded casting” (Draisma in Ribeiro 2012):

> We didn’t want to just be sitting around waiting for an opportunity, bitching and moaning, excuse my French, about the problems in the industry. We wanted to try and create the work for ourselves and say “hey we can do something proactive about this” (Son in Ribeiro 2012).

And while artists of culturally and linguistically diverse backgrounds can do their part to bridge this gap, mainstream Australian theatre has more work to do in opening the circle and overcoming the barriers so that it can create theatre that represents and reflects the multicultural reality of contemporary Australia.

**The case for cultural diversity**

UNESCO’s World Report on Cultural Diversity (2009) asserts the value and importance of investing in cultural diversity as an essential element of intercultural dialogue, social cohesion and global sustainable development. The report describes cultural diversity as:
a dynamic process whereby cultures change while remaining themselves, in a state of permanent openness to one another (UNESCO 2009: iii)

In Australia, cultural diversity has been embraced as multiculturalism as our nation’s social reality, a concept for social organisation and as public policy. Australia’s multicultural policy, *The People of Australia*, articulates the government’s approach as one that:

- embraces our shared values and cultural traditions and recognises that Australia’s multicultural character gives us a competitive edge in an increasingly globalised world. The approach articulates the rights and responsibilities that are fundamental to living in Australia and supports the rights of all to celebrate, practice and maintain their cultural traditions within the law and free from discrimination. The policy aims to strengthen social cohesion through promoting belonging, respecting diversity and fostering engagement with Australian values, identity and citizenship, within the framework of Australian law (Department of Social Services 2014).

In 2009, when the Australian Government ratified UNESCO’s *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005) it demonstrated its commitment to “developing policies and programs that protect and promote culturally diverse expressions and create conditions for cultural diversity to flourish” (Australia Council for the Arts n.d.b.). Further, the Convention provided an additional perspective from which policy-makers and arts organisations could value and understand cultural diversity, particularly in terms of how cultural diversity in artistic production could contribute to the creation of meaning and cultural identity, and what this would mean for Australia’s cultural and economic development (Australia Council for the Arts n.d.b.).

In Queensland, the *Queensland Cultural Diversity Policy* expresses the government’s vision to “provide equality of opportunity for all Queenslanders so that each and every person can participate in our strong economy and enjoy our vibrant society” (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2013, n.p.). They further articulate their commitment as follows:
Queensland is filled with a richness and diversity of cultures which we acknowledge and celebrate; and we recognise this as a result of our long history of migration. A culturally diverse community is one that is innovative, economically strong and socially vibrant, because it is open to a rich diversity of ideas, skills, traditions and customs.

The government is committed to supporting the continued growth and development of strong culturally diverse communities across our state (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs 2013, 2).

The Arts for all Queenslanders Strategy (2014-18) places a special emphasis on cultural diversity, as one of four driving principles, emphasising the competitive advantages that can be attained by embracing diversity:

Embracing diversity gives us an edge — diverse cultures, ethnicities, heritage, age groups, abilities, forms, locales and scales of arts practice give us a competitive edge culturally and economically. Connecting with and within this plurality will strengthen our cultural offers (Arts Queensland 2014, n.p.).

Opening the circle is not only imperative to resolving the issue of representation, but it is vital in these times of economic uncertainty. Embracing cultural diversity presents a number of benefits and opportunities including:

- A range of voices create a more inclusive culture, one that encourages a variety of perspectives, challenges established ways of thinking and doing, and generates innovation and new ideas;
- A diversification of income streams through increasing reach and engagement with new markets, funders and audiences;
- New advocates for the arts by creating connections to groups and communities from different places; and
Artistically vibrant, resilient and relevant arts organisations that are responsive to changing environments (Nwachukwu and Robinson 2011, 3 and 27-30; Australia Council for the Arts n.d.a.).

Towards the vision of a multicultural Australian mainstage

In recent times, a range of activity has ensued to break down some of the barriers, embrace cultural diversity, and take steps towards the vision of an inclusive Australian theatre which reflects and represents the multicultural reality of contemporary Australia. A scan of the environment reveals a growing number of initiatives, including but not limited to:

- Research and publications, for example: Currency House Papers including Cross-Racial Casting: Changing the face of Australian theatre (Lee Lewis 2007), What is an Australian Play: Have we failed our ethnic writers? (Chris Mead 2008); Environmental Scan of CALD Artists, Arts Workers and Projects in NSW (Kim Hanna 2012);
- Organisations, for example: Kultour, a national advocacy organisation working to advance “cultural diversity in Australia so that the arts landscape is inclusive and reflective of Australian society” (Australia Council for the Arts, n.d.b.) through advocacy, touring and development programs;
- Forums, for example: Building Audience Diversity (Theatre Network NSW); Beyond Pale, Male and Stale (SAMAG), and sessions at the Australian Theatre Forum;
- Cultural Leadership programs, for example: Footscray Community Arts Centre’s long-running Emerging Cultural Leaders Program, Griffin Theatre Company’s Cultural Leadership Program; La Boite Theatre Company’s Next Gen program;
- Funding for new works by CALD artists, for example: In the Mix;
- Skills development programs, for example: Lotus Asian-Australian playwriting program (Performance 4A and Playwriting Australia);
- Collectives and groups from the sector, for example: Groundswell, The Colourblind Project, Australian Bureau of Asian Creatives; and
• New companies e.g. Performance 4A, Black Honey Company, Polytoxic, Baran Theatre Company.

In 2012, in response to overwhelming concern from the sector about the issue of under-representation of CALD artists and audiences, the Australia Council for the Arts in partnership with Arts Queensland, initiated the Theatre Diversity Initiative. This state-based pilot project saw a Theatre Diversity Associate work between three collaborating organisations, Queensland Theatre Company, La Boite Theatre Company and Metro Arts, over an initial phase (2012-2014) and extension phase (2015), to increase engagement with culturally and linguistically diverse artists across Queensland stages.
Situation

This section presents the research conducted by Chris Kohn, Theatre Diversity Associate (2012-2014) during the first six months of the project. It builds on the challenges faced by the Australian theatre sector as outlined in the previous section and provides an overview of the specific challenges faced by the Queensland theatre sector. It also identifies each organisation’s level of engagement with cultural diversity and the needs, challenges, priorities and opportunities for increasing engagement with culturally and linguistically diverse (CALD) artists and their work.

Challenges faced by the Queensland sector when engaging with CALD artists and their work

In his investigations on the Queensland theatre sector’s engagement with CALD artists and their work, Chris Kohn, Theatre Diversity Associate, for the initial phase of the project, found that the greatest obstacle shared by most arts organisations in this state was “the inheritance of a history of neglect in this area” (Kohn 2013a, 3). He elaborated:

In Queensland, for a range of historical, demographic, social and geographical reasons, there is an enormous gap between the ‘multicultural arts’ sector and the ‘mainstream’ and subsidised independent sector, with little dialogue, collaboration and partnering between the two.

Since the 1960s new wave in Victoria and New South Wales there has been a frequently marginal but ever-present vein of culturally diverse voices running through the professional and subsidized theatre, allowing CALD artists to consistently produce and present new works in various contexts. Key Organisations and [Major Performing Arts Board] companies such as Playbox/Malthouse and La Mama in Melbourne and Belvoir, Performance Space and [Urban Theatre Projects] in Sydney have provided a platform for artists from diverse cultural backgrounds through their histories. Producing
companies such as Performing Lines have also played an important role in
developing CALD artists and audiences for their work.

No such company in Queensland has consistently provided the context,
platform and resources for the development of CALD work, artists and
audiences (Kohn 2013a, 3).

He argued that this neglect created a self-perpetuating situation where the consequences of a lack of CALD artists on Queensland stages resulted in a lack of role models for young and emerging CALD artists, a lack of work and visibility for cultural diversity, and a lack of context and audiences and for the work of CALD artists. In Queensland then, “there is (at least the perception of) a skills shortage of culturally diverse actors, writers and directors to feed the professional stage” (Kohn 2013a, 3):

The shortage of CALD actors is exacerbated by the overall smaller pool of actors and theatre artists in the state, due to a historical ‘brain drain’ to the southern states. As described in John Baylis’ 2011 Mapping Queensland Theatre paper, in recent years this has been made more marked by the active encouragement of new graduates of Brisbane’s only three-year full-time acting course to leave Queensland to pursue opportunities in the southern states. There is also no full-time vocational directing course in Queensland, which means these artists are also going further south to further their studies, often not returning. At the same time, there is an abiding pressure from the industry as well as financial pressure which means that the mainstage companies are not in a position to employ actors from the national pool, which [further] reduces the number of experienced or talented CALD performers available (Kohn 2013a, 4).

Kohn (2013a, 4) also noted that one of the greatest challenges for the Queensland theatre sector was the domination of the spoken word and the English language in Australian theatre, despite theatre’s attempt to develop multiple languages. He proposed:

For theatre to truly reflect a culturally and linguistically diverse society and speak to a diverse audience, the imprimatur is on artists of all persuasions to
find ways for languages and means of expression other than spoken English to convey meaning. This means taking the audience on a journey of encountering and assimilating new forms, which is difficult to achieve in an environment which, is by necessity risk-averse, at least economically (Kohn 2013a, 4).

Challenges faced by the collaborating organisations when engaging with CALD artists and their work

Queensland Theatre Company
Queensland Theatre Company is Queensland’s major theatre company, created by an Act of Parliament, the Queensland Theatre Company Act 1970. As such, the work of the company is guided by clearly stated objectives and principles. These are articulated in the 2013 Operational Plan, and the 2013-2017 Strategic Plan, which are the most current expressions of the objectives and plans of the company.

The Act outlines a range of guiding principles, including leadership and excellence, responsiveness to regional and outer metropolitan communities, respect for Aboriginal and Torres Strait Islander culture, the fostering of young people and children’s appreciation and involvement in the arts, diversity of audiences, international collaboration and export (particularly in relation to the Asia-Pacific region) and the creation of content that is relevant to Queensland.

In the 2013-17 Strategic Plan, the Management has encapsulated these principles in terms of four goals:

1. To be recognised for a consistently high standard of work
2. To reach a wider audience
3. To strengthen industry and community relationships
4. Maintain a strong and balanced infrastructure for the Company.
Kohn (2013c, 1) identified the following challenges faced by Queensland’s flagship company, Queensland Theatre Company, in increasing their engagement with cultural diversity:

- Small pool of quality talent – the legacy of disconnect and neglect resulting in a lack of professional Queensland CALD theatre artists further exacerbated by the talent drain to the southern states;
- Expectations of excellence – as the state theatre company, by their nature, they must meet expectations of excellence which demands a high level of professional experience. In a general sense, the pool of artists in Queensland who meet these demands are relatively smaller in comparison to the larger cities; this is particularly the case for CALD artists (Kohn 2013d, 12);
- Audiences – the current audience is resistant to change and the company would need to develop the taste for new work “beyond the known success of familiar plays and musicals” (Kohn 2013c, 1). In addition, this stalwart audience is becoming less predictable due to factors such as economic downturn and change in consumer behaviour. Further, little is known about new audiences and where they may come from. However, the use of the Tessitura CRM system is enabling QTC to learn more about existing and newly engaged audiences;
- Reach and risk-taking – the company has noted that the challenges they face in relation to programming are similar to those of other flagship companies, but due to the specific challenges relating to the unique demography and geography of Queensland the company takes less risk in mainstage programming in comparison to those in Sydney and Melbourne.

The company also acknowledged the fewer opportunities available for CALD artists and stories, and career pathways for emerging artists, due in part to “[Artistic Director], Wesley Enoch’s nation-leading, ongoing commitment to Indigenous artists and stories on the [m]ainstage. This programming including large creative teams, new commissions, high perceptions of risk and nation-wide casting” (Kohn 2013d, 12), has resulted in competing priorities between Indigenous work and CALD work in regards to the company’s investment in ‘high-risk’ programming.
However, the current executive expressed their commitment to increasing their engagement with CALD artists with some initiatives taking place to address the issue of under-representation. This included: the development of a new work with Candy Bowers; the In the Mix funded development of new work, *My Father Who Slept in a Zoo*, by Ngoc Phan; community and partnership development through the support of Two Thumbs Up and Multicultural Development Association (MDA)’s production, *I Am Here*; and investigation of potential partnership with MDA on a future long-term project. The company had also identified an interest in engaging with artists from growing CALD communities in Queensland, and development of a suite of works with Logan City’s diverse communities (Kohn 2013c, 2).

**La Boite Theatre Company**

La Boite is one of Australia’s leading theatre companies (La Boite Theatre Company 2015a). The company looks to new Australian work, fresh international theatre, great texts of the past, and to collaborations with diverse artists and organisations. Their mission is “to produce and present exhilarating theatre that is alive to the present, extends and inspires artists, and invigorates the hearts and minds of audiences”. Their vision references the multiple languages of theatre and articulates an openness to independent artists, national and international companies and communities.

Although one of the company’s artistic goals, as outlined in their Strategic Plan 2011-2013, was to “ensur[e] a diversity of voices” (Kohn 2013a, 3), La Boite Theatre Company acknowledged their lack of engagement with cultural diversity and recognised the opportunity and benefit of increasing their engagement with CALD artists and audiences. They identified their challenges, some of which are similar to those experienced by the Queensland Theatre Company, as follows:

- Lack of knowledge and awareness of CALD artists and their work – a continuation of the legacy of neglect in this area;
- Small pool of quality talent – with high-quality artists moving from Brisbane to other capital cities;
• Lack of financial resources to invest in the creative development and commissioning of new work – which may also result in a decrease in demand for new work (Kohn, 2013a); and

• Ability and capacity to attract culturally diverse audiences to the company’s culturally-specific and non-culturally-specific programming.

Where the company differs most from the Queensland Theatre Company is in risk-taking in terms of programming. The company’s young audience demographic, with 50% aged 30 or under, are accepting and open to riskier programming choices, presenting an opportunity for La Boite to take some risks with CALD artists and stories.

The company expressed their commitment to increasing their engagement with CALD artists and their work and emphasised the importance of the Theatre Diversity Associate in helping them achieve results in this area. The company acknowledged the challenge of achieving this goal in their “current operational context without a dedicated position funded from an external source” (Kohn 2013a, 3). Their vision for engagement with cultural diversity took inspiration from the UK Arts Council’s Creative Case for Diversity:

that the professional development, engagement and retention of culturally diverse practitioners and staff contributes to the overall artistic vibrancy and value of a company, enabling it to innovate new forms, reflect a broader range of experiences and enable a rich, living dialogue with the society of which it is a part (Kohn 2013a, 3).

As Kohn noted, “the more that the La Boite stage successfully reflects the multicultural world outside its walls, the greater it fulfils its mission” (Kohn 2013a, 3).

Metro Arts

Metro Arts is a multi-artform incubator and site for experimentation, supporting and developing independent artists through a platform of space, mentoring, producing support, critical engagement and leadership. Committed to creative development and innovation of art form, with an emphasis on foregrounding critical dialogue, Metro Arts is
one of Australia’s most foremost organisations for the enabling and extending the practices of independents artists (Kohn 2013b, 1).

The needs and challenges faced by Metro Arts when engaging with CALD artists and their work differ considerably to those faced by the Queensland Theatre Company and La Boite. The organisation’s flexible structure allows for multiple entry points, forms of engagement, and rapid response to opportunities as they arise. Further, its professional development focus provides an opportunity for a new generation of emerging artist, particularly those that may not have come through a tertiary context but through a community context. As Kohn (2013b, 3) observed:

Metro Arts’ understanding of theatre as dynamic, acquisitive, malleable art form, also suits much CALD theatre work, in which traditional and contemporary cultural forms are integrated, notions of high and low art are either challenged or irrelevant and work is often created collaboratively with fluidity between arts forms.

So, unlike Queensland Theatre Company and La Boite, Metro Arts’ greatest challenge for increasing engagement with CALD artists is not around the lack of professional quality artists, rather their open call process and curated programming approach and communication. The organisation supports the work of independent artists, inviting them to participate, rather than commissioning and producing. Therefore, the organisation’s “programming can only be as diverse as the range of artists seeking to access its resources” (Kohn 2013b, 18).

As at 2013, the organisation’s level of engagement with artists of culturally diverse backgrounds was low in proportion to the level of overall activity. While the visual arts program demonstrated a higher level of CALD engagement, and studio tenants and venue hirers had CALD representation in terms of both artists and audiences, the performance program, in recent times, had a relatively low level of engagement with CALD artists or organisations.
For Metro Arts then, the following are the challenges faced by the organisation in increasing their engagement with cultural diversity:

- Lack of information about their current levels of CALD artist and audience participation and effectiveness of different strategies;
- Lack of connection to CALD artists and organisations – Metro Arts have been focused on increasing the quality of work rather than the range of work;
- Lack of CALD leadership and representation on its staff and board;
- Lack of resources for creative development and investment in targeted initiatives (Kohn 2013b, 18)

In addition, given the manner in which new artists come to Metro Arts, the lack of visibility outside of its existing networks which comprises artists who have trained in competitive and expensive tertiary courses which also have low levels of CALD participation, and without seeking to expand their network through other networks, have created a self-perpetuating issue of under-representation: fewer CALD artists today mean fewer CALD artists tomorrow (Kohn 2013b, 3). To address these issues, Metro Arts management had been investigating strategies to broaden their networks including the development of local and international residencies.

Metro Arts’ commitment to increasing engagement with cultural diversity has been articulated in their Strategic Plan 2013-2015 and included a strategy to “increase cultural diversity and ensure diversity informs all areas of activity” (Metro Arts in Kohn 2013b, 2). The Theatre Diversity Associate will be key to supporting the organisation with their engagement with CALD artists and audiences and in the “facilitation [of] a performance project where culture informs the process and creative outcomes” (Metro Arts in Kohn 201b, 2). Further, the organisation’s connections to a range of partners including festivals and universities presents an opportunity to further their cultural diversity objectives.
Conclusion

This section provided an overview of the sector and each organisation’s level of engagement with cultural diversity at the commencement of the project. It identified each organisation’s main needs, challenges, priorities, opportunities and strategies already in motion for increasing engagement. The Theatre Diversity Associate’s investigation provided the context for the organisations’ participation in the initiative, creating a sense of urgency, establishing a working relationship with the TDA, and fortifying their commitment to increase engagement with culturally and linguistically diverse artists and their work.
Research Design

The purpose of this report is to present a case study evaluation and consolidate the model for the Theatre Diversity Initiative for future use by other theatre organisations or future iterations of the initiative. This section defines the case study evaluation approach and the research methods and tools used to:

- Map and describe the strategies we implemented to achieve the project objective to increase engagement with CALD artists and their work across Queensland stages;
- Evaluate the initiative focusing on the extent to which the objective was achieved;
- Identify the observed outcomes of the initiative for both the collaborating organisations and artists as a result of this project;
- Discuss the extent to which the project created impact in relation to the greater issue of CALD representation on Australian stages; and
- Consolidate the model of a shared Theatre Diversity Associate using a program logic model and evaluation framework.

Case study evaluation

Case study evaluation is a story-based approach to qualitative evaluation used to capture the broader benefits of a program, “particularly in situations where empirical attribution may be difficult” (Vanclay 2012, 9). It is an effective technique for documenting what happened during the program, how well it performed in relation to its objective, and identifying what could be done differently to better ensure future performance (Vanclay 2012, 9).

This case study evaluation uses a program logic model and framework to tell the story of the Theatre Diversity Initiative, assess its performance and consolidate how it worked for future use by other theatre organisations or future iterations of the initiative.
Program logic model and evaluation

A program logic model is a visual representation of a program, project, event or initiative that:

serves as a [theoretical] framework ... to bridge the gap between where you are and where you want to be. It provides a structure for clearly understanding the situation that drives the need for an initiative, the desired end state and how investments are linked to activities for targeted people in order to achieve the desired results (University of Wisconsin 2003, 12).

In other words, a program logic model maps the underlying rationale and assumptions (program theory) about how a program or initiative works to achieve the ultimate outcomes.

When used in evaluation, a program logic model helps to focus on when and what to evaluate, and which processes and outcomes to examine more closely. And it is through evaluation that we can test and verify the reality of the underlying assumptions, the
program theory, which can help consolidate intended and reveal emergent activities and outcomes achieved as part of the delivery of the program.

Mapping the Theatre Diversity Initiative as a program logic model

The Theatre Diversity Initiative was mapped retrospectively as a program logic model as part of the extension phase of the project and as an effective way to consolidate the model for possible future use and basis for evaluation. Using Figure 1 as a reference point, the strategies (inputs and outputs) were developed by the funding partners as part of the initiation and planning phases of the project. These strategies were articulated in the project brief and position descriptions for both the initial and extension phases of the initiative. However, it was through the assessment of the performance of the initiative, in relation to its objective to increase engagement with CALD artists and their work, that additional emergent activities were identified, and outcomes, both short- and intermediate-term, observed. Through a process of embedded participation, document analysis, primary and secondary research, conversation, consultation, reflection, and observation, I was able to collect the data required to consolidate the model and visually represent the project using a program logic model (see Figure 2).
**Theatre Diversity Initiative (2012-2015) – Program Logic Model**

<table>
<thead>
<tr>
<th>INPUTS</th>
<th>OUTCOMES</th>
<th>DIRECT PRODUCTS</th>
<th>INTERMEDIATE OUTCOMES</th>
<th>IMPACT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Funding:</strong></td>
<td><strong>Who we reach</strong></td>
<td><strong>Activities</strong></td>
<td><strong>What we do</strong></td>
<td><strong>Action</strong></td>
</tr>
<tr>
<td>Funding from Australia Council and Arts Queensland</td>
<td></td>
<td></td>
<td>Intended activities:</td>
<td>For organisations:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Consult and identify the needs and challenges of each theatre (organisation) in their engagements with culturally and linguistically diverse artists and their work to inform development of a strategy per company (Australia Council for the Arts 2012)</td>
<td>Understand the current state of their engagement with culturally and linguistically diverse artists and their work</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Consult with BEMAC to identify and facilitate engagement with culturally and linguistically diverse artists, communities and protocols (Australia Council for the Arts 2012)</td>
<td>Aware of any objections including limiting beliefs, values and attitudes to engaging with culturally and linguistically diverse artists and their work</td>
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<td></td>
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<td></td>
<td>Create opportunities for relationship building between theatre (organisations), BEMAC and culturally and linguistically diverse artists and their work, as appropriate (Australia Council for the Arts 2012)</td>
<td>Aware of issues and challenges faced by CALD theatre artists</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Create and manage a database of critical information about culturally (and linguistically) diverse artists and their work including key contacts and areas of specialist interest as required by the three theatre (organisations) (Australia Council for the Arts 2012)</td>
<td>Willing and able to develop strategies to address these issues, and provide opportunities, conditions and platforms for CALD artists and their work</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Implement Cultural Diversity Action Plans with funding of $10,000 made available for discreet projects (BEMAC 2014)</td>
<td>Aware of good practice strategies to engage with cultural diversity</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Emergent activities:</strong> Broker relationships between CALD artists, community organisations and the collaborating theatre organisations, providing context between the partners</td>
<td>Understand and experience the benefits of embracing cultural diversity</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Act as a creative contributor to specific projects, where that contribution helps to ensure that the work in development is meeting the needs of the company and the artist, and aids in the sustainability and growth of the relationship</td>
<td>For artists:</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Sector support and development for CALD artists</td>
<td>Greater knowledge of the arts sector and the key players</td>
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<td></td>
<td>Advocate for increased engagement with cultural and diversity in Australian Theatre</td>
<td>Greater ability to navigate the system</td>
</tr>
<tr>
<td></td>
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<td></td>
<td><strong>Evaluation:</strong> Create an evaluation framework to measure impact of all developed and implemented strategies of engagement with diversity (Australia Council for the Arts 2012)</td>
<td>Greater connection to mainstream theatre</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Development:</strong> Document implementation strategies as ‘case studies’ for possible future use by other theatre (organisations) (Australia Council for the Arts for the Arts 2012)</td>
<td>Understanding of grant application processes and guidelines, and ability to apply</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Develop case studies of artists engaged through the project (BEMAC 2016)</td>
<td>For artists:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Support and document the implementation of the collaborating organisations’ Cultural Diversity Action Plans (BEMAC 2014)</td>
<td>Greater confidence to engage with mainstream theatre</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Identify and deliver an appropriate platform to share the findings of the national pilot (BEMAC 2014)</td>
<td>Greater ability to develop and manage their careers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Consolidate the model for possible replication in other states (BEMAC 2014)</td>
<td>Share their knowledge with others in their community</td>
</tr>
</tbody>
</table>

**INPUTS**
- Queensland theatre sector represented by:
  - Queensland Theatre Company
  - La Boite Theatre Company
  - Metro Arts
- CALD theatre artists

**OUTCOMES**
- Intended products:
  - Cultural Diversity Action Plans
  - Database of CALD theatre artists
  - Case studies on the impact of the program on artists, partnership with QUT and MCI CPAF students
  - Consolidated model of the initiative

**DIRECT PRODUCTS**
- New theatre works in development and presentation
- Forums:
  - Dialogue on Diversity and the Arts (as part of Queensland Multicultural Week)
  - Growing a culturally and linguistically diverse Queensland theatre sector
- Articles and radio interviews

**INTERMEDIATE OUTCOMES**
- Three projects:
  - Other Places, Stage Two Development (QTC)
  - Prize Fighter, Audience Engagements Strategy (La Boite)
  - Us and Them, Creative Development Phase Two (Metro Arts)
- Cultural Diversity Self-Reflection Tool

**IMPACT**
- Culturally and linguistically diverse artists and audiences are represented relative to their proportion of the Australian population.

**Who we reach**
- Queensland theatre sector represented by Queensland Theatre Company, La Boîte and Metro Arts; knowledge and expertise in the development of new work and mentorship of emerging theatre practitioners
- BEMAC: knowledge and experience in work and mentorship of emerging expertise in the development of new theatre sector
- Boite and Metro Arts: knowledge and expertise in work and mentorship of emerging expertise in the development of new theatre sector
- Queensland Theatre Company: knowledge and expertise in work and mentorship of emerging expertise in the development of new theatre sector

**What we create**
- Database of CALD theatre artists
- Case studies on the impact of the program on artists, partnership with QUT and MCI CPAF students
- Consolidated model of the initiative

**What we invest**
- Funding from Australia Council and Arts Queensland

**Extension phase:**
- Initial phase: Chris Kohn (Nov 2012 - May 2014)

**Supervision and work arrangements:**
- Equipment: Laptop, iPad, iPhone
- Resources:
  - Essential and Desirable skills required on the job description for details of expertise and knowledge required
  - Supervision by QTC then by BEMAC
  - Supervised by QTC then by BEMAC

**Supervision and work arrangements:**
- Shared between three organisations
- Initial phase: full-time
- Extension phase: part-time (3 days/week)

**See Essential and Desirable skills required on the job description for details of expertise and knowledge required**
Developing the evaluation framework

Consolidating the initiative as a program logic model, however, was only the first step of the evaluation process. A framework for evaluation was developed next based on the Australia Council’s preferred program logic model template. The evaluation framework identified key questions and indicators as measures of the effectiveness of the project, information sources and success indicators against each part of the program logic model (see Figure 3).
# Programme Logic Model and Evaluation Framework

**Objective:** To pilot a state-based method of increasing engagement with Culturally and Linguistically Diverse (CALD) artists and their work across the Queensland theatre sector.

**Program Logic Model**

<table>
<thead>
<tr>
<th>Outputs // Activities</th>
<th>What we do</th>
<th>Intended activities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding:</td>
<td>Funding from Australia Council and Arts Queensland</td>
<td></td>
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<tr>
<td></td>
<td><strong>Staff - Theatre Diversity Associates:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- See Essential and Invaluable skills required on the job description for details of expertise and knowledge required</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Expertise and Knowledge base:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Queensland Theatre sector represented by Queensland Theatre Company, La Boite and Metro Arts: knowledge and expertise in the development of new work and mentorship of emerging theatre practitioners</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- BEMAC: knowledge and experience in engagement with culturally and linguistically diverse artists, communities and protocols</td>
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<td></td>
<td><strong>Resources:</strong></td>
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<tr>
<td></td>
<td>- Office space</td>
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<tr>
<td></td>
<td>- Equipment: Laptop, iPad, iPhone</td>
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</tr>
<tr>
<td></td>
<td><strong>Supervision and work arrangements:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Shared between three organisations</td>
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<tr>
<td></td>
<td>- Supervised by QTC then by BEMAC</td>
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</tr>
<tr>
<td></td>
<td>- Initial phase: full-time</td>
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</tr>
<tr>
<td></td>
<td>- Extension phase: part-time (3 days/week)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outputs // Participants</th>
<th>Who we reach</th>
<th>Queensland theatre sector represented by: Queensland Theatre Company, La Boite, Metro Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>CALD theatre artists</td>
<td></td>
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</tbody>
</table>

**Outcomes Hierarchy**

<table>
<thead>
<tr>
<th>Inputs: What we invest</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Funding from Australia Council and Arts Queensland</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program Logic Model</th>
<th>Questions</th>
<th>Measures</th>
<th>Evaluation Framework</th>
<th>Information Source</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Funding from Australia Council and Arts Queensland</td>
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</table>

<table>
<thead>
<tr>
<th>Inputs: What we invest</th>
<th>Funding</th>
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<tbody>
<tr>
<td></td>
<td>- Funding from Australia Council and Arts Queensland</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Outputs // Activities</th>
<th>What we do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intended activities:</td>
<td>Consult and identify the needs and challenges of each theatre [organisation] in their engagements with culturally and linguistically diverse artists and their work to inform development of a strategy per company (Australia Council for the Arts 2012)</td>
</tr>
<tr>
<td></td>
<td>Participate in the three theatre [organisations'] programming processes including but not limited to casting, reading and sourcing of culturally diverse works, sourcing of culturally and linguistically diverse artists where appropriate (Australia Council for the Arts 2012)</td>
</tr>
<tr>
<td></td>
<td>Consult with BEMAC to identify and facilitate engagement with culturally and linguistically diverse artists, communities and protocols (Australia Council for the Arts 2012)</td>
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<td>Create opportunities for relationship building between theatre [organisations], BEMAC and culturally and linguistically diverse artists and their work, as appropriate (Australia Council for the Arts 2012)</td>
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<td>Create and manage a database of critical information about culturally [and linguistically] diverse artists and their work including key contacts and areas of specialist interest as required by the three theatre [organisations] (Australia Council for the Arts 2012)</td>
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<td>Implement Cultural Diversity Action Plans with funding of $10,000 made available for discrete projects (BEMAC 2014)</td>
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</table>

| Emergent activities:  | Broker relationships between CALD artists, community organisations and the collaborating theatre organisations, providing context between the partners |
|                       | Act as a creative contributor to specific projects, where that contribution helps to ensure that the work in development is meeting the needs of the company and the artists and aisha the sustainability and growth of the relationship |
|                       | Sector support and development for CALD artists |
|                       | Advocate for increased engagement with cultural and diversity in Australian Theatre |

**Evaluation:**

- Create an evaluation framework to measure impact of all developed and implemented strategies of engagement with diversity (Australia Council for the Arts 2012)

**Documentation:**

- Document implemented strategies as 'case studies' for possible future use by other theatre [organisations] (Australia Council for the Arts 2012)
- Develop case studies of artists engaged through the project (BEMAC 2014)
- Support and document the implementation of the collaborating organisations' Cultural Diversity Action Plans (BEMAC 2014)
- Identify and deliver an appropriate platform to share the findings of the national pilot (BEMAC 2014)
- Consolidate the model for possible replication in other states (BEMAC 2014)
<table>
<thead>
<tr>
<th>Outcomes // Direct Products</th>
<th>What we create</th>
<th>Intended products:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>- Cultural Diversity Action Plans</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Database of CALD theatre artists</td>
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<tr>
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<td></td>
<td>- Case studies on the impact of the program on artists' partnership with QUT and MCI CPAM students</td>
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<td></td>
<td>- Consolidated model of the initiative</td>
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<tr>
<td></td>
<td></td>
<td><strong>Emergent products:</strong></td>
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<tr>
<td></td>
<td></td>
<td>- New theatre works in development and presentation</td>
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<td>- Forums:</td>
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<td></td>
<td>o Dialogue on Diversity and the Arts (as part of Queensland Multicultural Week)</td>
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<td></td>
<td>o Growing a culturally and linguistically diverse Queensland theatre sector</td>
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<td></td>
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<td>- Articles and radio interviews</td>
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<tr>
<td></td>
<td></td>
<td>- Three projects:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>o Other Places, Stage Two Development (JTC)</td>
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<td>o Vis and Ramin, Creative Development Phase Two (Metro Arts)</td>
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<tr>
<td></td>
<td></td>
<td>- Cultural Diversity Self-Reflection Tool</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcomes // Short-term Learning</th>
<th>For organisations:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Understand the current state of their engagement with culturally and linguistically diverse artists and their work</td>
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<tr>
<td></td>
<td>- Aware of any objections including limiting beliefs, values and attitudes to engaging with culturally and linguistically diverse artists and their work</td>
</tr>
<tr>
<td></td>
<td>- Aware of issues and challenges faced by CALD theatre artists</td>
</tr>
<tr>
<td></td>
<td>- Willing and able to develop strategies to address these issues, and provide opportunities, conditions and platforms for CALD artists and their work</td>
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<td></td>
<td>- Aware of good practice strategies to engage with cultural diversity</td>
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<td></td>
<td>- Understand and experience the benefits of embracing cultural diversity</td>
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</table>

<table>
<thead>
<tr>
<th>Outcomes // Intermediate-term Actions</th>
<th>For organisations:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Articulate a vision for engagement with cultural diversity</td>
</tr>
<tr>
<td></td>
<td>- Greater engagement with culturally and linguistically diverse artists and their work</td>
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<td></td>
<td>- Take steps towards growing engagement with cultural diversity across a range of organisational aspects, such as programming, audiences, leadership and workplace</td>
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<td>- Reflect and evaluate their engagement with cultural diversity, and modify actions accordingly</td>
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<td></td>
<td>- Sustainable engagement with cultural diversity</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Impact // Long-term outcomes</th>
<th>Culturally and linguistically diverse artists and audiences are represented relative to their proportion of the Australian population</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Were these products appropriate for addressing the needs and achieving the overall project objective?</th>
<th>Feedback on products</th>
</tr>
</thead>
<tbody>
<tr>
<td>What products were the most/least valuable and why?</td>
<td>Any additional products identified</td>
</tr>
<tr>
<td>How could the products be approved?</td>
<td></td>
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<tr>
<td>Are there any other products we should be creating?</td>
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</table>

<table>
<thead>
<tr>
<th>Outcomes // Short-term Learning</th>
<th>What did the collaborating organisations learn about engagement with cultural and linguistic diversity?</th>
</tr>
</thead>
<tbody>
<tr>
<td>For artists:</td>
<td>To what extent were these outcomes achieved?</td>
</tr>
<tr>
<td></td>
<td>What did the artists learn about accessing the mainstream?</td>
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<tr>
<td></td>
<td>To what extent did the artists learn about accessing the mainstream?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcomes // Intermediate-term Actions</th>
<th>What actions did the collaborating organisations take to build on what they had learned?</th>
</tr>
</thead>
<tbody>
<tr>
<td>For organisations:</td>
<td>- Strategies to engage with cultural diversity implemented</td>
</tr>
<tr>
<td></td>
<td>- Increased engagement with culturally and linguistically diverse artists and their work</td>
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<td></td>
<td>- Demonstrated commitment to continue increasing engagement with cultural and linguistic diversity across a range of organisational aspects and a readiness for more action</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Impact // Long-term outcomes</th>
<th>Increased engagement with cultural and linguistic diversity across a range of organisational aspects</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Feedback on products</th>
<th>Collaborating organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Diversity Associate self-reflection and observation</td>
<td></td>
</tr>
<tr>
<td>Annual project reports</td>
<td>Impact statements</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcomes // Short-term Learning</th>
<th>Increased awareness of the issues, needs and opportunities for engaging with cultural and linguistic diversity</th>
</tr>
</thead>
<tbody>
<tr>
<td>For artists:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Increased awareness of their own cultures and communities, assumptions and biases and identified actions to reduce such barriers” (Ethnic Communities’ Council of Victoria 2006, 2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcomes // Intermediate-term Actions</th>
<th>Impact statements</th>
</tr>
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<tbody>
<tr>
<td>For organisations:</td>
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Figure 3 Theatre Diversity Initiative (2012-2015) – Program Logic Model and Evaluation Framework
Data collection

A combination of formal and informal tools was used to collect data for the evaluation of the Theatre Diversity Initiative. Formal evaluation tools used, such as the annual reporting against performance targets and the final comments against the Cultural Diversity Action Plans, provided some useful quantitative data on the organisations’ increasing level of engagement with CALD artists and their work. However, it was the informal tools capturing qualitative data that brought these figures to life.

As embedded practitioners within the project, the process of data collection and evaluation occurred in action, a necessary and inseparable part of the day-to-day engagement with the collaborating organisations and implementation of the strategies. Informal conversations and consultations, reflection and observation were key methods used for learning about the effectiveness of the strategies and the model itself, recognising the organisational and attitudinal shifts and changes that were taking place, and acknowledging the progress being made towards creating a theatre sector that more accurately reflects the multicultural reality of contemporary Australia.

Further, a Cultural Diversity Self-Reflection Tool was developed during the extension phase to learn more about the effectiveness of the initiative on organisations. This tool was designed as an online questionnaire to enable individuals to reflect on their organisation’s level of engagement with cultural diversity. As a holistic tool, it invited each staff member to reflect on on a number of organisational aspects such as: vision, governance, management, programming, artists, audience engagement, marketing, workplace and evaluation (see Appendix 1).
While the aim of the tool was to help organisations to:

- Get a greater understanding of where they were at in terms of engagement with cultural diversity;
- Set a vision of their organisation’s aspirations and commitment to growing engagement with cultural diversity;
- Identify strengths and challenges that can be used to develop strategies and plans for improving their level of engagement with cultural diversity; and
- Develop the next iteration of their cultural diversity action plan,

it also provided useful insight on their readiness to take further action in engaging with cultural diversity and identified the organisations’ top priorities for creating even greater impact.

**Data presentation and analysis**

The case study evaluation of the Theatre Diversity Initiative is presented using the program logic model and evaluation framework as a guide. The implemented strategies are discussed as inputs and outputs including participants, and intended and emergent activities and direct products. The initiative’s overall performance is assessed in relation to the achievement of the objective to increase engagement with CALD artists and their work. What was learnt from the performance of the program is discussed as observed outcomes resulting from the achievement of the outputs and objective and the steps taken towards creating impact. The case study evaluation concludes with the articulation of learnings and findings, series of recommendations for future iterations of the initiative, and opportunities for taking more steps towards a vision of a culturally and linguistically diverse Australian theatre sector.
Conclusion

This section defined the case study evaluation approach and its application of a program logic model and framework to consolidate the model and as the basis for evaluation. It described the research methods used to collect data for the evaluation including the development of a Cultural Diversity Self-Reflection Tool. This section concluded with an outline of how the program logic model and evaluation framework would be used to present the case study evaluation.
Case Study Evaluation of the Theatre Diversity Initiative

This section presents the case study evaluation of the Theatre Diversity Initiative. It uses the program logic model developed in the previous section as a guide for discussing what we did and how we did it. It describes the implemented strategies as inputs and outputs including participants, intended and additional emergent activities, and direct products. It then presents the evidence of the initiative’s success in achieving its objective to increase engagement with CALD artists and their work and identifies the observed outcomes as a result of this achievement. This section concludes with the steps taken towards creating impact and the priorities as identified by the organisations for further action to achieve the vision of an Australian theatre sector that reflects the multicultural reality of contemporary Australia.

Inputs

What we invested

Funding

The funding partners for the project were the Australia Council for the Arts and Arts Queensland. The Australia Council was the lead organisation that managed the relationship with the administering organisation, BEMAC, and the collaborating organisations, Queensland Theatre Company, La Boite Theatre Company, and Metro Arts.

The project was granted $100,000 for each year of the two-year pilot (1 August 2012 – 30 July 2014). In May 2014, the project’s end date was extended to 5 November 2014 due to the resignation of the Theatre Diversity Associate, Chris Kohn, taking up a position as the Artistic Director and CEO of La Boite Theatre Company. An extension period was further
granted until 30 June 2015 with an additional allocation of $50,000 from the Australia Council for this period.

The total amount of funding invested was $250,000.

Staff – Theatre Diversity Associates

The skills required for the Theatre Diversity Associate (TDA) as outlined in the position description were:

**Essential criteria**

- Knowledge and expertise of theatre practice, artists and issues in Australia
- Demonstrated experience in project management and partnership development
- Outstanding interpersonal skills, especially an ability to maintain productive relationships with a broad range of stakeholders and partners both nationally and internationally
- Effective written and oral communication skills, especially an ability to produce clear and concise written communication
- Demonstrated ability to take initiative, invent strategies and work autonomously

**Desirable criteria**

- Knowledge and expertise of culturally and linguistically diverse artists and their work
- Knowledge and expertise of methodologies and issues relating to engaging culturally diverse communities
- Experience in development and implementation of strategies to facilitate engagement
- Experience in working across a diversity of stakeholders with different challenges (Australia Council 2012)
In feedback from participating CALD artists, it was noted that cultural competencies and capabilities were also essential skills for the TDA.

Chris Kohn commenced as the inaugural Theatre Diversity Associate in November 2012. He resigned in May 2014 to take up the position as the Artistic Director and CEO of La Boite Theatre Company. In late October 2014, Joon-Yee Kwok commenced in the role and saw through the completion of the initial phase ending December 2014 and the extension phase that concluded at the end of June 2015.

The complementary skill sets and strengths of the two Theatre Diversity Associates worked to the project’s advantage. In particular, Chris Kohn’s expertise in the creative development of new work and his instinct for artist and company matching were essential for seeding and attracting funding for a number of new works as part of the project. Joon-Yee Kwok’s particular expertise in artist, organisation and sector development, research and evaluation was beneficial for the final stages of the initiative, building on the success of Chris Kohn’s work with the organisations, consolidating the model and capturing the learnings and findings in this case study evaluation.

An anonymous comment from the Metro Arts Cultural Diversity Self-Reflection Tool acknowledged the effectiveness of the Theatre Diversity Associates:

Our great thanks to both TDAs for their enthusiasm, inclusiveness and understanding about the institutional block that must be addressed to achieve these goals. They have been the perfect fit for our organisation, they have been patient with our capacity and deeply understanding concerning the challenges we face. It's been a successful and deeply satisfying consultation.

**Expertise and knowledge base**

The collaborating organisations, Queensland Theatre Company, La Boite Theatre Company and Metro Arts, were selected on the basis that they represented the spectrum of the theatre sector (Major Performing Arts, small-to-medium, independent). All three
organisations brought an extensive knowledge and expertise in the development of new work and mentorship of emerging theatre practitioners.

BEMAC was engaged as a specialist multi-cultural arts organisation with knowledge and expertise in engagement with culturally and linguistically diverse artists, communities and protocols. They also brought an extensive network of culturally and linguistically diverse (CALD) artists and multicultural community connections which the organisations were able to access to promote opportunities.

Resources
For the initial phase of the project, the TDA was housed at the Queensland Theatre Company, with hot desks at La Boite, Metro Arts and BEMAC. The TDA was given access to a phone line and general staff facilities when in situ. The TDA was also provided with a laptop, iPad and mobile phone for ultimate flexibility and portability.

For the extension phase of the pilot, due to lack of space and resources at La Boite and QTC, the TDA was re-housed at BEMAC.

Supervision and work arrangements
For the initial phase of the project (2012-2014) the TDA reported to the Executive Director of Queensland Theatre Company (QTC) and had weekly meetings with the CEO of BEMAC. This supervision arrangement was due to the TDA being housed at QTC, but a ‘dotted line’ relationship with BEMAC was in place should the TDA need a sponsor to support them within the tri-theatre arrangement.

With the moving of the TDA’s home base to BEMAC in the extension phase of the project (2014-2015), the TDA was supervised by the BEMAC CEO.

The work arrangements for the TDA were flexible and determined based on the negotiated work plans with each organisation. However, the intention was that the position be split as equally as possible between the three companies across the project. This arrangement did not necessarily mean an equal split each week. For instance, more
intense activities required the TDA to spend a week or more with one company, as was the case during the initial phase of the project. During the extension phase, the TDA spent regular time with each organisation on a weekly or fortnightly basis.

It was a requirement that the TDA have structured hours with BEMAC each week.

During the initial phase of the project, the Theatre Diversity Associate was engaged full-time. For the extension phase, the Theatre Diversity Associate was engaged on a part-time basis, working three days a week.

**Outputs**

**Participants – Who we reached**

The purpose of the project was to increase engagement with culturally and linguistically (CALD) artists across Queensland stages. Three organisations representing the full spectrum of the theatre sector were selected to participate: Queensland Theatre Company (Major Performing Arts), La Boite Theatre Company (small-to-medium), and Metro Arts (independent).

The project also reached out to Queensland CALD artists. The priority was to engage with CALD artists working in or interested in working in theatre. The artists identified through the project, and subsequently listed in the CALD artists database, were emerging and professional actors, directors, writers, designers including sound and lighting, composers, dancers and producers.

In the initial brief for the project, CALD audiences were also identified as a participant group. However, in the early stages of the pilot, it was determined that the project would be more effective and impactful if it focussed on CALD artists and their work in the first instance. Although, it was noted that by engaging CALD artists and developing their work
the collaborating organisations were also able to engage CALD audiences. Specifically, communities of a particular cultural heritage would show interest in an artist from the same cultural background. For example, Brisbane’s Iranian community showed their support for new Iranian-Australian theatre company, Baran’s creative development of *Vis and Ramin* at Metro Arts. One should be mindful though of making assumptions that CALD audiences would only be interested in work by CALD artists or about the type of work that CALD artists create and who they are creating it for (Arts Council England 2005, 75).

At the conclusion of the project, the collaborating organisations agreed that engaging with audiences of diverse cultural backgrounds would be a next logical priority for taking further action towards their vision of increasing engagement with cultural diversity.

**Activities – What we did**

While there were similar projects upon which this pilot could be based, such as the Australia Council’s Geek-in-Residence program, there was no other precedent for the Theatre Diversity Associate, a role which was shared between three organisations. A number of activities were identified as potentially effective strategies for the Theatre Diversity Associate to take in their work with the three collaborating organisations to increase engagement with CALD artists and their work. These strategies were outlined in the position description for both phases of the project (see Appendix Two).

This section provides an overview of each activity and, where applicable, identifies the products created, any particular challenges faced or approaches taken by the Theatre Diversity Associate, and the results of this action. It also captures any other strategies implemented by the Theatre Diversity Associate that were not outlined in the position description but emerged as a result of the identification of the needs of the collaborating organisations and their cultural diversity action plans, and the project itself. This section concludes with a summary of the most effective activities and products.
Consult and identify the needs and challenges of each theatre [organisation] in their engagements with culturally and linguistically diverse artists and their work to inform development of a strategy per company (Australia Council for the Arts 2012)

The first six months of the project were spent getting to know the three collaborating organisations, and identifying the needs and challenges they face in their engagement with culturally and linguistically diverse (CALD) artists and their work. This auditing process included:

- Building a picture of each organisation’s current position in terms of their level of engagement with CALD artists and their work, which included reviews of business and strategic plans;
- Identifying the main needs, challenges and priorities for increasing engagement; and
- Determining which actions for change would take priority.

To achieve this, the Theatre Diversity Associate, through a process of embedded participation, document analysis, observation, and conversation and consultation with the organisations, reviewed:

- Business processes such as equal opportunity policies and procedures, casting and the recruitment of key creatives, communication of opportunities to CALD artists, and programming;
- Corporate culture and readiness for engagement with cultural diversity;
- Organisational structure and possibilities for implementing or increasing engagement with cultural diversity within the structure and particular job roles; and
- Management and measurement systems for capturing existing and future engagement with cultural diversity.

Working with each organisation, the Theatre Diversity Associate took the information gathered from the auditing process, together with business and strategic plans, to develop annual work plans and cultural diversity action plans which outlined each
organisation’s priorities, actions for increasing engagement with cultural diversity and strategies for making cultural diversity ‘business as usual’.

This resource from Arts Council England, *Respond: A practical resource for developing race equality action plan*, and examples of other arts and cultural organisation’s cultural diversity action plans provided a structure and approach to this activity and benchmarks for best practice.

Participat[e] in the three theatre [organisations’] programming processes including but not limited to casting, reading and sourcing of culturally diverse works, sourcing of culturally and linguistically diverse artists where appropriate (Australia Council for the Arts 2012)

The Theatre Diversity Associate’s participation in each of the collaborating organisations’ programming processes varied depending on the needs of the organisation and challenges they faced. The level of participation was also dependent on how open they were to the TDA’s input and involvement and what they believed to be the most appropriate approach for developing sustainable engagement with CALD artists.

**Queensland Theatre Company (QTC)**

In response to this activity and the needs and challenges faced by QTC, during the initial phase of the pilot, two programming strategies were developed to increase the company’s engagement with CALD artists:

**Strategy 1: Identify appropriate CALD artists and commission/develop new works**

Three projects were in development of which two were successful in securing funding for further development. The TDA worked closely with these artists, Ngoc Phan, Candy Bowers and Eric Kadorora, on the development of their work including dramaturgical support, assistance with funding applications and access to networks.

**Strategy 2: Increase the engagement of actors from different CALD backgrounds**

The TDA worked with the Artistic Coordinator to increase the number of CALD actors auditioning in general auditions. Through a process of identifying and inviting specific
CALD actors to audition and promoting the opportunity through multicultural networks such as BEMAC and the Multicultural Development Association, Queensland Theatre Company achieved a slight increase in the number of culturally diverse actors participating in general auditions. The TDA also helped to set up measures as part of the audition application process to capture data on cultural heritage.

The TDA was also involved in identifying and assessing new scripts with CALD characters or potential for CALD actors including colour-blind casting. While many repertoire recommendations were made to the Artistic Associate and Resident Dramaturg, in the end, these were not selected for the mainstage 2013, 2014 or 2015 programs.

Obtaining access to repertoire meetings to gain a greater understanding of programming processes and develop more effective means of introducing CALD works and artists proved challenging for the Theatre Diversity Associate. For the Queensland Theatre Company, mainstage programming is considered the domain of the Artistic Director with their expertise and knowledge in balancing the needs of their audiences and stakeholders, financial considerations, and artistic vision.

For a company of this size, to create long-term impact for lasting engagement with cultural diversity, management and measurement systems for assessing the company’s progress needed to be established or further developed. For QTC, it was a priority for the TDA to work with them on ensuring policies, procedures, systems and measures were in place to support their efforts in increasing their engagement with CALD artists.

Further, the challenges of a lack of professional CALD artists and demand for a particular level of excellence, experience and mastery, led the Theatre Diversity Associate to focus on developing the artists of the future through the company’s youth and education programs, and the GreenHouse, a program for the company to engage with the independent sector, new artists and new works (Queensland Theatre Company 2013, 6).

For the Queensland Theatre Company, the Theatre Diversity Associate played an important role in raising their awareness of the issues faced by CALD artists and the
aspects of programming that could be improved to increase their engagement with CALD artists. And with Shari Irwin, Producer (New Work and Development), acting as CALD champion, she ensured that cultural diversity remained high on QTC’s agenda.

La Boite Theatre Company
In response to this activity and the needs and challenges faced by La Boite, during the initial phase of the pilot, three programming strategies were developed to increase the company’s engagement with CALD artists:

**Strategy 1: Identify appropriate CALD artists and commission/develop new works**
A new work by Future D. Fidel, *Prize Fighter*, was commissioned and programmed to premiere as part of the 2015 mainstage season and Brisbane Festival. The TDA worked closely with Fidel on the development of the work including dramaturgical support and assistance with funding applications.

A number of new artists were also identified and new works commenced creative development as part of La Boite’s 2015 programs. These include CALD artists and Artists-in-Residence, Michelle Law, Eleanor Jackson, Niz Jabour and Sandra Carluccio.

The process of identifying CALD artists included discovering new artists and informing the collaborating organisations of shows and showings featuring CALD artists and creatives. The La Boite Artistic Director and Program Manager attended a number of performances during the project.

**Strategy 2: Increase engagement of actors from different CALD backgrounds**
The Theatre Diversity Associate liaised with community groups, tertiary training institutions and the independent sector to ensure CALD actors were aware of auditions and that the Artistic Director was aware of emerging actors. Opportunities for auditions were also promoted through multicultural networks such as BEMAC and the Multicultural Development Association. The TDA’s involvement in casting processes contributed to a greater number of CALD actors auditioning for roles. However, this did not necessarily impact on the overall number of CALD artists employed in main stage productions.
The TDA was also involved in identifying and assessing new scripts with CALD characters or potential for CALD actors including colour-blind casting. This activity included putting forward actors for consideration, alerting the Artistic Director and Program Manager to performers, shows and artists of interest, and providing program suggestions. While the Theatre Diversity Associate had limited success with impacting the mainstage program, Kohn participated on the programming committee for the Independent program, sitting on the panel and providing advice. Niz Jabour’s *Mullah Nasrudin* was programmed as a result, and in 2014 1 of 4 shows demonstrated significant CALD involvement.

With the appointment of Chris Kohn to the role of Artistic Director and CEO in mid-2014, a range of programming approaches and strategies were utilised to have an immediate impact on the 2015 mainstage season. This appointment resulted in 50% of artists engaged, in both acting and key creative roles, were culturally and linguistically diverse. Further, during his time as Artistic Director, Kohn implemented an informal policy that any cast size of six or greater would include at least one actor from CALD or Aboriginal or Torres Strait Islander heritage.

Under Chris Kohn’s leadership, La Boite saw a significant increase in this organisation’s engagement with artists from culturally diverse backgrounds. This has continued under current Artistic Director and CEO, Todd MacDonald’s leadership, with the support of the Creative Producer and CALD champion, Glyn Roberts.

**Strategy 3: Initiate international collaborations and cultural exchange programs particularly with Asian companies**

Two potential international collaborations and exchanges were initiated. These included: one in 2013 with Singapore’s Wild Rice Theatre Company, with which former Artistic Director, David Berthold, had a longstanding relationship; and another in 2015 with Townsville’s Full Throttle Theatre and Iraqi National Theatre which followed the success of Niz Jabour’s successful Indie season debut in 2014.

For La Boite Theatre Company, the Theatre Diversity Associate played an important role in connecting the company to artists, physically bringing artists into the building and
advocating for their work. This connection significantly increased engagement with CALD artists and the creative development of a number of new works.

**Metro Arts**

In response to this activity and the needs and challenges faced by Metro Arts, during the initial phase of the pilot, three programming strategies were developed to increase the company’s engagement with CALD artists:

*Strategy 1: Identify appropriate CALD artists interested in engaging in exploration and experimentation under the Metro Arts model*

The Theatre Diversity Associate identified and approached a number of CALD artists to participate in creative development at Metro Arts. This activity included a residency for Iranian artist, Hamed Zargarvafa in 2014. Of particular note was the work-in-residence, *Vis and Ramin*, by new Iranian-Australian theatre company, Baran, headed by Nasim Khosravi, and which continues to be supported by Metro Arts.

The Theatre Diversity Associate also consulted on the assessment of applications submitted through Metro Arts’ open call process. And while the final decision was with the Programming Manager and CEO, a number of artists were identified and selected for engagement under the Metro Arts development and presentation models. This process also brought to light opportunities for Metro Arts to further support artists with professional development.

*Strategy 2: Review the organisation’s methods of communicating its programs to artists, recommend ways to increase the reach to a broader network of culturally diverse artists*

The TDA also worked with the Programming Manager and Communications Manager to ensure that the opportunities for participating in Metro Arts’ programs were communicated through multicultural networks such as BEMAC and the Multicultural Development Association. This activity resulted in an increase in applications from CALD artists in key creative roles and the subsequent increase in engagement with artists from diverse cultural backgrounds. This engagement grows in significance each year.
Assistance from the Theatre Diversity Associate was welcomed for the development of management and measurement systems and processes for capturing data on the cultural heritage of applicants and the key creatives in their group. This action has raised the organisation’s awareness of their level of engagement with CALD artists and prompted the development of strategies to continue growing that engagement.

With the appointment of new Chief Executive Officer, David Fenton, in 2015, diversity was adopted as central to Metro Arts’ vision concerning contemporary art. To engage even more deeply and meaningfully, and to be proactive as well as responsive, the open call curatorial process came under review. **Building on the success of the pilot project, and to continue growing their engagement with diverse artists, Metro Arts intends to balance the flexible artist-led open calls with curated, ethical, strategic projects that actively promote cultural diversity.**

**Strategy 3: Investigate the possibility of an annual CALD-focused program stream or initiative**

During the pilot project, a number of CALD artists were profiled as part of the Friday Night program, including Nasim Khosravi, Lucy-Ann Langkilde and Jamie Lewis. CALD artists, Candy Bowers and Lisa Fa’alafi and company, Motherboard Productions, were featured in the Late Night program at Metro Arts as part of the Australian Performing Arts Market.

Beyond the pilot project, two applications to philanthropic trusts have been submitted for the delivery of the Metro Arts CALD Innovation Strategy (2016–2018), which would see the organisation continue to grow their engagement with CALD artists, develop specific CALD initiatives and develop culturally diverse audiences.

For Metro Arts, the Theatre Diversity Associate played an important role in raising awareness and understanding of the capacities and competencies required by the organisation for engaging with CALD artists and their work, and providing guidance on how to frame and support CALD initiatives.
Consult with BEMAC to identify and facilitate engagement with culturally and linguistically diverse artists, communities and protocols (Australia Council for the Arts 2012)

The project provided an opportunity for the collaborating organisations to establish, develop and strengthen their relationship with the specialist multicultural organisation, BEMAC. This organisation’s knowledge and experience of working with CALD artists, particularly first generation including migrants and refugees, provided valuable insights into the types of issues and challenges faced by these artists, such as establishing creative careers, knowledge of Australian arts and cultural systems, and access to the mainstream. BEMAC also modelled approaches and protocols for working with artists of diverse cultural backgrounds. Further, the collaborating organisations were able to utilise BEMAC’s extensive CALD artists, multicultural organisations and communities network to share opportunities available to artists of culturally diverse backgrounds and promote access.

The collaborating organisations also established and developed their relationship with the Multicultural Development Association (MDA). While BEMAC supported from an arts perspective, MDA provided support in terms of developing cultural awareness and competency skills and providing advice on working with specific multicultural communities.

Beyond the project, the collaborating organisations intend to continue building their relationships with both MDA and BEMAC and to share opportunities for artists, such as auditions, development programs, and program application and participation, and audiences, with their networks.

Create opportunities for relationship building between theatre [organisations], BEMAC and culturally and linguistically diverse artists and their work, as appropriate (Australia Council for the Arts 2012)

As the Theatre Diversity Associate was shared between the three collaborating organisations and the pilot administered by BEMAC, the project itself was the greatest opportunity for relationship building and strengthening connections between the
organisations. At key points throughout the project, the organisations came together to share learnings from their participation and to discuss the shape and focus of the rest of the project. For instance, at the end of the initial phase, BEMAC organised a debrief meeting with the collaborating organisations and the Australia Council to discuss the extension phase. In addition, a forum was held towards the end of the extension phase that brought together representatives of all key stakeholders to share the learnings and findings from the pilot project with the wider community.

By walking artists into the buildings, the Theatre Diversity Associate created opportunities for the organisations to build relationships with CALD artists and their work. Through these introductions, a number of new works were seeded with some receiving funding. Other artists, actors, in particular, were being considered seriously for mainstage programming with organisations seeking vehicles for them. However, not all artists were a good match for all organisations, due to such factors as artists’ readiness for engagement, opportunities available to artists at the time, organisational capacity for development and support, availability of both parties, and alignment (or misalignment) of artistic vision, practice and process. Nevertheless, all organisations agreed that the process of meeting artists, one-on-one and in-person, was an effective means of establishing connections with them and their work and generating ideas and opportunities for the future.

**Create and manage a database of critical information about culturally [and linguistically] diverse artists and their work including key contacts and areas of specialist interest as required by the three theatre [organisations] (Australia Council for the Arts 2012)**

Once artists were identified, the Theatre Diversity Associate created and managed a database of CALD artists using Excel. The spreadsheet included contact details and creative skill sets. The database was used by the collaborating organisations to find artists of a particular cultural background with a particular skill set, for example, actors of African heritage. It was also used by the Theatre Diversity Associate to share information and opportunities, including auditions and casting, with artists.
The database also proved useful for other organisations seeking CALD artists. For example, the TDA was able to assist: Playwriting Australia in their search for culturally diverse actors for the creative development of four new works by Asian-Australian writers as part of the Lotus Playwriting Salon; and Creative Regions (Bundaberg) in the casting of their new show.

In finding a permanent solution for the database, the Theatre Diversity Associate faced some challenges including:

- Identifying user-friendly, flexible software that could capture all critical information of interest to the organisations yet compatible with existing systems;
- Who would pay for the ongoing cost of the software licence; and
- Who would manage and maintain the database beyond the project.

All agreed that there was no perfect software solution and settled on storing the data using a Google spreadsheet owned by BEMAC. All would be administrators of the spreadsheet and handle its upkeep. BEMAC has also made plans to utilise new technology that scan CALD artists’ websites to automatically keep the register up-to-date.

**Implement Cultural Diversity Action Plans with funding of $30,000 made available for discreet projects (BEMAC 2014)**

As part of the terms of participation in the extension phase of the project, the organisations requested that funding be made available to assist them with the implementation of their cultural diversity action plans. This request was put to the Australia Council and $30,000 was approved for discreet projects. Each organisation was required to apply for the funding. The process involved a short project proposal that included articulating which action/s the project would help the organisation deliver on, budget and payment schedule. At the conclusion of the project, each organisation was required to submit a brief report outlining the extent to which the funding helped them achieve their action.
The funding of $10,000 each will contribute to the delivery of the following projects in late 2015:

‘Other Places’ by Daniel Keene (formerly titled “Seeking Protection”)
Stage Two development of Queensland Theatre Company and the Multicultural Development Association’s process-led, theatre-based performance that reflects the lives and journeys of refugees (established and newly arrived), asylum-seekers and the diverse communities they represent. This stage will culminate in a commissioned script, Other Places, by Daniel Keene and developed with a team of creatives from diverse cultural backgrounds. The work is intended for a professional mainstage production and tour in 2017. This project continues to build Queensland Theatre Company’s relationships with a number of CALD artists in the creation of the work, provides opportunities for CALD actors on the mainstage, and develop their partnership with CALD networks and expertise.

‘Prize Fighter’ Audience Development Project
La Boite aims to engage the African community in their September production of Prize Fighter, “a modern-day fable of a Congolese boy orphaned by war and forced to become a child soldier by the very people who killed his family” (La Boite Theatre Company 2015b). This audience development project would include workshops in the community with writer Future D. Fidel and actor Pacharo Mzembe and direct marketing to provide insight into the production and generate interest in attending the work. This project will help La Boite build and retain diverse and engaged audiences.

‘Vis and Ramin’ – Creative Development Two
Metro Arts will support Iranian-Australian theatre company, Baran, on their second creative development of new work Vis and Ramin. A team of Farsi and English speaking creative practitioners will experiment with traditional and contemporary performance forms to develop a bi-lingual performance work for contemporary Australian audiences and that contemporises one of the most famous narratives of pre-Islamic Iran. Metro Arts has committed to a co-presentation of the work in 2016. This project will help Metro Arts continue providing an operational environment that is responsive and open to the specific needs of CALD artists and create opportunities for intercultural networking and critique.
Additional activities emerging from the implementation of strategies

A number of additional actions were taken by the Theatre Diversity Associate as part of the initiative. Following the audit of the challenges faced by the collaborating organisations when engaging with artists of culturally diverse background, an additional two activities were identified and outlined in the project work plans:

- Broker relationships between CALD artists, community organisations and the collaborating theatre organisations, providing context between the partners; and
- Act as a creative contributor to specific projects, where that contribution helps to ensure that the work in development is meeting the needs of the company and the artists and aids in the sustainability and growth of the relationship.

A further two key activities emerged from the project that saw the Theatre Diversity Associate:

- Provide sector support and development for CALD artists; and
- Represent the initiative and advocate for increased engagement with cultural and linguistic diversity in Australia theatre.

Broker relationships between CALD artists, community organisations and the collaborating theatre organisations, providing context between the partners

Brokering relationships was a priority focus for the initial phase of the initiative, and for the collaborating organisations, one of the most important strategies implemented by the Theatre Diversity Associate. Chris Kohn, in his capacity as the Theatre Diversity Associate, met with a large number of CALD artists, multicultural community organisations, and arts organisations in Brisbane, Sydney and Melbourne, in order to gain an understanding of the issues and challenges faced by artists and the broader sector, best practice engagement models, and importantly, identify practising emerging and professional artists that may be of interest to the collaborating organisations. His process of seeing
work featuring CALD artists, meeting with them, supporting their development, and walking them into the organisations’ buildings was key to brokering relationships between CALD artists and the collaborating organisations. For some artists, this approach resulted in grants and support for the creative development of a new work. For the organisations, these relationships with new artists and new work were visible and tangible outcomes from the initiative.

The Theatre Diversity Associate also brokered relationships between CALD artists and other organisations. For example, several meetings were brokered by the TDA for Future D. Fidel and Nasim Khosravi with programmers and Artistic Directors from around Australia at the Australian Performing Arts Market 2014.

**Act as a creative contributor to specific projects, where that contribution helps to ensure that the work in development is meeting the needs of the company and the artists and aids in the sustainability and growth of the relationship**

Once relationships were established between the organisation and CALD artists and their work, the Theatre Diversity Associate continued to nurture them by acting in a creative capacity with the interests of both parties in mind. For artists, this additional creative support for their work was invaluable to their own professional and artistic development. This support included dramaturgy, assistance with funding applications and access to networks.

**Sector support and development for CALD artists**

As discussed in the Background section of this report, the challenges and barriers experienced by CALD artists when accessing the mainstream include:

- Lack of social capital, such as networks and connections to the wider arts sector;
- Lack of economic capital, such access to opportunities and resources; and
- Lack of cultural capital, such as knowledge of Australian arts and cultural systems, and business skills.
The Theatre Diversity Associate was available for consultation to work directly with artists on breaking down the barriers to the mainstream and developing capital. This support included:

- Professional development, including a panel session on how to apply for funding;
- Funding application writing mentoring, support and feedback;
- Letters of support for funding applications; and
- Informal e-newsletter and social media communicating sector opportunities.

The Theatre Diversity Associate also supported the establishment of an informal CALD artist meet-up group to connect artists, share news, opportunities and resources, and to support each other as they negotiate and navigate the Australian theatre system, their careers and creative practice.

**Represent the initiative and advocate for increased engagement with cultural and linguistic diversity in Australian Theatre**

Advocacy for increased engaged with cultural and linguistic diversity in the Australian theatre sector and representing the project, while not formally identified as a key activity, was a natural part of the role. The Theatre Diversity Associate took the opportunity to raise awareness of the challenges faced by CALD artists attempting to access the mainstream, share the work being undertaken and the strategies being actioned to address these challenges and those faced by the organisations, and network about artists and projects. Advocacy activities included:

- Attendance at the Australian Theatre Forum in both 2013 and 2015;
- Coordination of the *Dialogue on Diversity and the Arts* industry panel session (as part of Queensland Multicultural Week 2013);
- Production of *Growing a culturally and linguistically diverse Queensland theatre sector* forum, 2015;
- Radio and mainstream media interviews; and
- Contribution to the Arts Queensland blog, *Multiculturalism and the Main Stage* (as part of Queensland Multicultural Week 2015).
Evaluation

Create an evaluation framework to measure impact of all developed and implemented strategies of engagement with diversity (Australia Council for the Arts 2012)

The evaluation framework was developed as part of the extension phase of the project and based on the Australia Council’s Program Logic Model and Evaluation Framework template.

To develop the evaluation framework, the initiative was firstly mapped as a program logic model, which was also an effective method for consolidating the model. The program logic model presented the strategies as inputs and outputs as designed during the initiation and planning phases by the funding partners, and summarised the outcomes as observed during the extension phase of the project. The program logic model helped to focus on what to evaluate, consolidate both intended and additional emergent activities, and captured the outcomes achieved (see Figure 2).

Developing the program logic model, however, was only the first step of the evaluation process. A framework for evaluation was developed next, identifying key questions and indicators as measures for how the project worked, information sources and success indicators against each part of the program logic model (see Figure 3).

In addition to the evaluation framework, a Cultural Diversity Self-Reflection Tool was also developed during the extension phase to learn more about the effectiveness of the initiative on organisations. This tool was designed as an online questionnaire that enabled individuals to reflect on their organisation’s level of engagement with cultural diversity. As a holistic tool, it invited each staff member to reflect on a number of organisational aspects such as: vision, governance, management, programming, artists, audience engagement, marketing, workplace and evaluation (see Appendix 1).
Documentation

Document implemented strategies as ‘case studies’ for possible future use by other theatre [organisations] (Australia Council for the Arts 2012)

Each strategy implemented as part of the Theatre Diversity Initiative has been described as part of this case study evaluation and can be used by other theatre organisations in their engagement with CALD artists.

The set of implemented strategies has been documented in this report as a case study evaluation. Capturing the project in this way will enable others to determine its appropriateness and potential future use in their context (Balbach 1999).

Develop case studies of artists engaged through the project (BEMAC 2014)

Working in collaboration with the Queensland University of Technology (QUT), three Creative Production and Arts Management Master of Creative Industries students developed case studies evaluating the impact of the Theatre Diversity Initiative on three artists engaged through the project: Ngoc Phan, Future D. Fidel, and Nasim Khosravi. A summary of each artist case study is provided below.

Ngoc Phan, actor and emerging playwright

Ngoc Phan is an Australian-born Vietnamese artist whose parents arrived in Australia as refugees during the Vietnam War. Raised in Australia, she identifies as an Australian with Asian heritage. With aspirations to be an actor, she trained at the Western Australian Academy of Performing Arts and Atlantic Acting School (NYC). Since graduation she has worked primarily as an actor in film and television and has recently returned to the theatre.

It was at the Queensland Theatre Company’s general auditions where her career took a turn. She auditioned with a monologue she had written about her family and cultural identity, a piece that sparked the interest of the company and marked her and her work as an appropriate artist to engage. From here, her career as an emerging playwright began. She received an In the Mix grant in 2013 to develop her monologue into a full-
length work, *My Father Who Slept in a Zoo*. Ngoc continues to work with QTC in this capacity and has been recognised as an Associate Artist of the company. Although Ngoc had established this relationship with QTC on her own, the Theatre Diversity Associate was instrumental in supporting her development as an emerging playwright, providing additional dramaturgical support, assistance with grant application writing and access to networks.

While the initiative and the opportunity to develop a new work with Queensland Theatre Company has had significant impact on her career as an emerging playwright, the issues she continues to face as an actor, such as typecasting, remain unresolved. And even though, CALD actors can write and perform their own stories, the feeling of being limited to stories of identity and ethnicity and exclusion from generic Australian stories and characters, acutely experienced by second-generation Australians, remain.

This case study highlighted the impact of the Theatre Diversity Initiative on a CALD artist, particularly in terms of the development of new creative and business skills and access to networks. However, in terms of increasing representation of cultural diversity on the mainstage, the case study further illustrated the challenges faced by the Theatre Diversity Associate to make change, in the short-term at least, through programming choices or strategies such as colour-blind casting and quotas. However, the case also highlighted QTC’s willingness to address this issue by investing in an artist and the development of new work with a long range view to the mainstage.

**Future D. Fidel, playwright**

Future D. Fidel is a Congolese-born Australian playwright. Forced to flee his home in the Democratic Republic of Congo after the civil war in 1996, he spent eight years in a Tanzanian refugee camp before being granted refugee status in Australia. Future’s arts career began with his arrival in Brisbane. He joined an African hip hop dance group, appeared in advertisements and short films, and established a music career forming a band with a group of young African refugees and a solo career as a gospel, rap and hip hop artist.
In 2010, Future collaborated with other young refugee artists to develop and perform, *I Am Here*, a new work “reimagining the harrowing stories of young artists caught in the chaos of conflict” (Bozoky 2015). It was during this production that he met Chris Kohn, Theatre Diversity Associate, who started a new chapter in Future’s professional career. He provided Future with access to the networks, resources, opportunities, knowledge and skills required to understand and participate in the wider Queensland theatre sector.

With Chris, Future commenced the development *Prize Fighter*, a modern-day fable of a Congolese boy orphaned by war and forced to become a child soldier by the very people who killed his family. Chris introduced him and his work to La Boite, who supported his successful application for In the Mix funding for the creative development of *Prize Fighter* and his residency at La Boite. Chris was critical to the successful development of the work, liaising between the company and the artist and managing the interests of both parties. Under Chris’ mentorship and dramaturgy, *Prize Fighter* was successfully developed and programmed as part of La Boite’s 2015 mainstage program and a highlight of the 2015 Brisbane Festival.

In addition to establishing a relationship with La Boite, the TDA also introduced Future to That Production Company, an independent theatre company based in Ipswich. The company received an Australia Council grant to support to develop a new play by Future with a creative development taking place in 2014.

This case study highlights the impact an intervention like the Theatre Diversity Initiative can have on an artist of diverse cultural background. Future attributes much of his success to his involvement with the Theatre Diversity Initiative. His newly gained knowledge of the Australian arts sector, access to networks, resources and opportunities, development of his voice, and professional experience has provided him with the confidence to approach any theatre company and has made him a role model in his community. Future now aspires to expand his reach beyond Queensland.
**Nasim Khosravi, theatre-maker**

Nasim Khosravi is an Iranian-born Australian theatre-maker. She migrated to Australia in 2009 bringing with her a Bachelor of Fine Arts majoring in playwriting and directing and many years of professional experience writing, directing and acting in theatre in Iran. At the end of 2013, she brought together a group Iranian artists for acting workshops, and from there she established new independent theatre company, Baran.

However, without networks, an understanding of the local arts and cultural systems, particularly funding, knowledge of opportunities, and English language skills, she felt that it was “almost impossible... to get involved in the theatre industry here” (Khosravi in Wells 2015, 20). Meeting Chris was a turning point for Nasim. He opened the door to the industry, connected her to the collaborating organisations, shared knowledge with her about opportunities and resources, introduced her to other artists, and took her to see work. She attributes Chris’ support and friendship to her successful entry into the Australian theatre sector.

With Chris’ assistance, Nasim successfully applied for Arts Queensland and Australia Council funding for the creative development of *Vis and Ramin*, a proto-feminist contemporary reimagining of one of the most famous narratives of pre-Islamic Iran. Chris then introduced Nasim to Metro Arts who took her and her newly formed theatre company, Baran, under their wing for the creative development of the new work. The organisation supported the development of this work with a small cash contribution, artistic and technical support, venue, equipment and project management. Through this process, they further introduced Nasim to the inner workings of the local industry including administrative processes, applying for grants, and timeframes and processes for developing new work. Following the success of the creative development showing, *Vis and Ramin* was invited to participate in Metro Arts’ work-in-residence program in 2015 with the intention of a co-presentation in 2016.

This case study highlights the life-changing impact the Theatre Diversity Associate can have on a CALD artist, and the important role the TDA plays in connecting artists to the wider sector and turning impossibility into possibility. In her interview, Nasim divulged:
When we met Chris, he introduced us to Metro Arts. It was all new, the space, like opening a window to a new world... A small dream of having a small [theatre] group became [the] first step of getting involved as a professional theatre-maker in Australia for me. So I can say that probably meeting him and his help changed my life a lot here (Khosravi in Wells 2015, 28).

Support and document the implementation of the collaborating organisations’ Cultural Diversity Action Plans (BEMAC 2014)

During the initial phase of the project, TDA Chris Kohn worked with each collaborating organisation on the development of their Cultural Diversity Action Plans. The intention was for the plans to be officially adopted by the organisations. However, there was no consensus on what constituted ‘officially adopted’. For example: La Boite’s Cultural Diversity Action Plan was adopted by General Manager, Rhys Holden, on behalf of the company in May 2014; and the Metro Arts Cultural Diversity Action Plan was formally ratified by the Metro Arts Board of Directors in April 2015. Regardless of whether the Cultural Diversity Action Plans were ‘officially adopted’ or not, or when they were adopted, it is important to note that all collaborating organisations implemented the strategies as outlined in their plans.

During the extension phase of the project, the TDA documented the collaborating organisations achievements, making a note of their success within the plans themselves. The organisations are commended for implementing the majority of their actions and meeting their targets by the end of the initiative in June 2015.

Identify and deliver an appropriate platform to share the findings of the national pilot (BEMAC 2014)

In June 2015, the Theatre Diversity Associate produced a 3-hour forum, *Growing a culturally and linguistically diverse Queensland theatre sector*, and presented by BEMAC at the Queensland Multicultural Centre. The aim of the forum was to share the learnings and findings of the initiative with the Australian theatre sector. The forum included:
• An introduction from Vera Ding, General Manager, BEMAC, providing the background to the project;

• A conversation with participating artists, Ngoc Phan, Future D. Fidel and Nasim Khosravi (represented by Simon Wells, QUT student), to hear about the impact of the initiative on their careers, and facilitated by Gabriela Gallardo, QUT student;

• A panel session with collaborating organisations sharing their experience of engaging with cultural diversity across their stages. Speakers included: Shari Irwin and Sue Donnelly, Queensland Theatre Company; Rhys Holden, La Boite; and David Fenton, Metro Arts; facilitated by Margarida Chau, QUT student;

• A presentation from the Theatre Diversity Associate, Joon-Yee Kwok, on her learnings and findings from the evaluation of the pilot project and the future steps towards a culturally and linguistically diverse Queensland theatre sector; and

• Short addresses from the funding partner representatives, Jane Eastwood, Australia Council, and Susan Richer, Arts Queensland, on the outcomes of the project and importance of embracing cultural diversity.

Videos of all presentations are available for viewing on the BEMAC website.

**Consolidate the model for possible replication in other states (BEMAC 2014)**

The Theatre Diversity Associate pilot project was mapped retrospectively during the extension phase, using a program logic model to present the initiative’s strategies as inputs and outputs including participants, activities and direct products. It was also during this phase and through the assessment of the performance of the initiative in relation to its objective to increase engagement with CALD artists and their work, that emergent activities were identified, and outcomes, both short- and intermediate-term, observed. Through a process of embedded participation, document analysis, primary and secondary research, conversation, consultation, reflection, and observation, I was able to collect the data required to consolidate the model and visually represent the project as program logic model.

An evaluation framework was also developed based on the Australia Council’s preferred program logic model template. The evaluation framework identified key questions and
indicators as measures of the effectiveness of the project, information sources and success indicators against each part of the program logic model.

The program logic model and evaluation framework (see Figure 3), together with this case study evaluation, captures the entire project enabling others to determine its appropriateness for potential future use in their context.

Direct products – What we created

The activities generated a number of artefacts, some intended and others that emerged, physical evidence of the achievement of the project.

The intended products were achieved including:

- Cultural diversity action plans for each collaborating organisation, outlining their strategies for increasing engagement with cultural diversity;
- Database of CALD artists;
- Evaluation framework;
- Case studies on the impact of the project on three participating CALD artists; and
- Consolidated model and case study of the initiative for possible future replication by other states and theatre organisations.

In addition, the Theatre Diversity Initiative also created the following artefacts:

- New theatre works in development and presentation;
- Two forums:
  - Dialogue on Diversity and the Arts (as part of Queensland Multicultural Week 2013);
  - Growing a culturally and linguistically diverse Queensland theatre sector (June 2015);
• Articles and radio interviews advocating for engagement with cultural diversity in the Australian theatre sector;

• Three special projects to increase engagement with CALD artists and audiences:
  o Other Places, Stage Two development (Queensland Theatre Company);
  o Prize Fighter, Audience Engagement Strategy, (La Boite);
  o Vis and Ramin, Creative Development Phase Two (Metro Arts); and

• Cultural Diversity Self-Reflection Tool.

Discussion on the performance of the initiative

The purpose of the Theatre Diversity Initiative was to pilot a project that would increase engagement with culturally and linguistically diverse artists and their work across Queensland stages. The project achieved this goal, yielding strong results including a number of new works by CALD artists being seeded, developed and presented by each of the collaborating organisations, CALD artist participation in programs, and new collaborations with multicultural organisations. Although no specific overall targets were set for the project, each organisation increased their engagement with CALD artists.

Queensland Theatre Company

Aiming generally towards a target of 10% CALD artists engaged, the Queensland Theatre Company made significant progress towards this target:

• New theatre works in development with CALD artists and others currently under discussion;

• New theatre work in development with special multicultural organisation, Multicultural Development Association;

• Increase in number of CALD actors auditioning at general auditions and industry open auditions;

• Greater number of CALD actors engaged in culturally-specific roles, workshops, and performances; and
• Increased number of young and emerging artists from CALD backgrounds participating in Theatre Residency Week and the Youth Ensemble.

La Boite Theatre Company

Aiming generally towards a target of 18% CALD artists engaged, La Boite Theatre Company broadly achieved this target across some areas of programming and showed significant progress in other areas:

• New theatre works in development and presentation, a highlight being *Prize Fighter*;
• Greater number of artists-in-residence from culturally diverse background;
• Establishment of new programs, such as Lotus Asian-Australian playwriting salon in partnership with Performance 4A, Playwriting Australia and Playlab, and Next Gen cultural leadership and mentoring program for CALD artists;
• Increased number of CALD actors auditioning for roles;
• Increased number of CALD actors on the main stage through implementation of casting strategies including quotas and colour-blind casting;
• Greater number of shows in the 2014 Indie Program with CALD artist involvement; and
• International collaboration and cultural exchange project with Townsville’s Full Throttle Theatre and Iraqi National Theatre.

Metro Arts

While no specific target was set for Metro Arts, this organisation showed significant increase in engagement with CALD artists and their work through their participation in this project:

• Greater number of CALD artists involved across all Metro Arts programs including work-in-residence, artist-in-residence, creative development, presentation, mini festivals, Friday Night series, and Late Night program. During the project, the organisation developed, facilitated, exhibited, hosted, presented and/or co-
presented, toured and engaged 32 CALD artists and or artists with a CALD background across 20 different projects;

- Engagement of CALD artists to participate in the Metro Arts Artistic Advisory Group (MAAAG);
- Collaboration with BEMAC on *The Real Neighbours* project; and
- Increased the number of funding application support for CALD artists.

As a result of the successful implementation of strategies during the initial phase and the achievement of the project objective to increase engagement with CALD artists and their work across Queensland stages, the extension phase observed certain short- and intermediate-term outcomes for both collaborating organisations and participating artists. These outcomes marked the change in awareness, knowledge, skill and behaviour that had occurred with the participants as a result of the Theatre Diversity Initiative.
Outcomes

Short-term – What we learned

Many organisations describe how they have gained by simply recognising how much they have to learn (Arts Council England 2005, 59).

For the collaborating organisations, this recognition and the resulting willingness to learn resulted in:

- Greater understanding of the current state of their engagement with culturally and linguistically diverse artists and their work;
- Greater awareness of the needs and challenges in their engagement with CALD artists and their work, including their willingness and readiness to address the challenges, make adjustments to business processes, organisational structure and corporate culture, as necessary, to accommodate change, and establish and develop management and measurement systems for capturing existing and future engagement with cultural diversity;
- Awareness of the issues and challenges faced by CALD theatre artists and their role in assisting artists to address these;
- Willingness and ability to develop strategies to address these issues, and provide opportunities, conditions and platforms for CALD artists and their work;
- Awareness of good practice strategies to engage with cultural diversity; and
- Understanding and experiencing the benefits of embracing cultural diversity.

For artists, participation in the Theatre Diversity Initiative resulted in:

- Greater knowledge of the arts sector and the key players;
- Greater ability to navigate the system;
- Greater connection to mainstream theatre;
- A feeling of inclusion as a part of the Queensland theatre sector; and
• Greater understanding of grant application processes and guidelines and development of the ability to apply.

Intermediate-term – What we actioned

From the application of what they learned, the collaborating organisations:

• Articulated a vision for engagement with cultural diversity, whether embedded in strategic and business plans or as part of their cultural diversity action plans;
• Demonstrated commitment to action;
• Greater engagement with culturally and linguistically diverse artists and their work;
• Took steps towards growing engagement with cultural diversity across a range of organisational aspects, such as programming, audiences, leadership and workplace;
• Reflected and evaluated their engagement with cultural diversity, and modified actions accordingly; and
• Created sustainable engagement with cultural diversity.

For artists, the application of what they learned further resulted in:

• Greater confidence to engage with mainstream theatre;
• Greater ability to develop and manage their careers; and
• Sharing their knowledge with others in their community.
Impact

Long-term – Ultimate outcomes

If the issue is that culturally and linguistically diverse artists are under-represented in all aspects of creation across the Australian theatre sector and that the sector does not reflect the multicultural reality of contemporary Australia, then the Theatre Diversity Initiative has certainly supported three Queensland theatre organisations to take steps towards this long-term vision.

So, how ready are the organisations to build on the success of this pilot and to take further action? And where would they start?

For organisations, the Cultural Diversity Self-Reflection Tool provided further insight into their level of engagement with cultural diversity and their state of readiness for more action. The results of the tool revealed broadly that many respondents were aware and supportive of their organisation’s efforts to increase their engagement with cultural diversity. A few were unaware of strategies being implemented which suggested a minor communication issue. Although organisations and individuals within organisations were at varying stages of readiness for creating greater impact, the majority were ready to learn more and ready for more action.

And while the organisations agreed that developing CALD audiences would be a logical next step for increasing their engagement with cultural diversity, the Cultural Diversity Self-Reflection Tool also identified additional priorities for creating greater impact. Of the 36 options presented, these were the top priorities identified by the organisations:
**Queensland Theatre Company**

1. Our commitment to cultural diversity is embedded in our policies and procedures. This includes clearly written and understood anti-discrimination, equal opportunity and anti-racism policies and procedures.

2. We develop and produce new works that explore cultural themes or that deal with cultural diversity, and draw stories and inspiration from the vast range of culturally diverse communities in Australia.

3. We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.

4. We support and provide artistic development for culturally and linguistically diverse artists. We do this through such strategies as:
   - Welcoming these artists to participate in our existing programs and activities;
   - Designing new specific initiatives to support the development of these artists;
   - Creating pathways to participation in our productions and programs.

5. We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.

6. We are relevant to our communities. We produce, present and/or commission theatre that acknowledges, reflects and responds to Australia’s cultural diversity.

**La Boite Theatre Company**

1. We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.

2. We are relevant to our communities. We produce, present and/or commission theatre that acknowledges, reflects and responds to Australia’s cultural diversity.

3. We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.
4. We have strategies for identifying and engaging culturally and linguistically diverse actors, artists and key creatives, such as writers, directors, designers, and/or creative producers, in our productions and programs.

5. We actively and regularly communicate our commitment to cultural diversity to our staff, artists, audiences, stakeholders and industry.

6. A member of our leadership and management team is responsible for overseeing the delivery of our cultural diversity action plan. This responsibility is outlined in their position description(s).

**Metro Arts**

1. We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.

2. We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.

3. Our commitment to cultural diversity is embedded in our policies and procedures. This includes clearly written and understood anti-discrimination, equal opportunity and anti-racism policies and procedures.

4. We develop and produce new works that explore cultural themes or that deal with cultural diversity, and draw stories and inspiration from the vast range of culturally diverse communities in Australia.

5. We support and provide artistic development for culturally and linguistically diverse artists. We do this through such strategies as:
   - Welcoming these artists to participate in our existing programs and activities;
   - Designing new specific initiatives to support the development of these artists;
   - Creating pathways to participation in our productions and programs.

These priorities, together with their state of readiness to learn more and take more action, mean the organisations have the blueprint for the next iteration of their cultural diversity
action plans and for taking further action towards the vision of an Australian theatre sector that reflects the multicultural reality of contemporary Australia.

Conclusion

This section presented the case study evaluation of the Theatre Diversity Initiative. Referencing the program logic model, this section discussed what the implemented strategies as inputs and outputs including participants, intended and additional emergent activities, and direct products. It then presented the evidence of the initiative’s success in the delivery of the strategies and the resulting achievement of the project’s objective to increase engagement with CALD artists and their work. This section further identified the observed short- and intermedia-term outcomes for both collaborating organisations and participating artists as a result of this achievement. This section concluded with each organisation’s top priorities for taking further action towards the vision of a culturally and linguistically diverse Australian theatre sector.
Learnings and findings

This section provides an overview of the key learnings and findings from the successful implementation and the case study evaluation of the Theatre Diversity Initiative pilot in Queensland.

- The combination of activities and products were appropriate for this initiative to increase engagement with CALD artist and their work across Queensland stages. It was evident that some strategies as prescribed by the initiative designers were more appropriate than others for different organisations. Therefore the program design should be flexible enough to allow the Theatre Diversity Associate, in consultation with the collaborating organisations, to develop the most appropriate strategies, both activities and products, based on each individual circumstance and the priorities, for each organisation.

- It was important for the Theatre Diversity Associate to develop a broad understanding of the issue of under-representation of multicultural Australia on mainstream stages, challenges faced by the sector when increasing their engagement with cultural and linguistic diversity, the barriers to entry experienced by CALD artists, and knowledge of good practice engagement strategies. This knowledge and awareness of the context was valuable during consultations with the organisations for recognising their needs and challenges and identifying and negotiating appropriate strategies to address these issues.

- Although the focus of this initiative was on increasing engagement with CALD artists and their work, it was useful to build a whole picture of each organisation’s current position in terms of their level of engagement with cultural diversity. This activity included reviewing business and strategic plans, business processes and policies, corporate culture, organisational structure, and management and measurements systems. Together with the challenges they face when engaging
with CALD artists and their work, opportunities were identified for increasing engagement.

- There are a number of ways a Theatre Diversity Associate can support an organisation to increase engagement with CALD artists and their work. As each organisation is unique, from their way of working to their priorities, it is important following the auditing process that the Theatre Diversity Associate in consultation with the organisation, determine the best way to support them. For example, some organisations may welcome direct involvement in programming processes whereas others may prefer the Theatre Diversity Associate to affect programming by developing management and measurement systems. It is up to the Theatre Diversity Associate, in negotiation with the organisations, to identify how they can be the most effective in creating long-term, sustainable outcomes for the organisation.

- For developing new work with CALD artists and theatre organisations, cultural awareness and competencies are highly desirable skills for the Theatre Diversity Associate, to ensure that the interests of both parties are kept.

- Brokering relationships between artists and organisations was one of the most effective strategies implemented. Both parties appreciated artists being walked into the building and introduced to members of the organisation. Once the organisations had met the artists and welcomed them into their space, they felt more inclined to establish meaningful and authentic relationships and more comfortable engaging them. This activity was the single most important thing the Theatre Diversity Associate was able to do to remove the unknowns, break down barriers, and open the circle to new artists from diverse cultural backgrounds.

- For Queensland Theatre Company and La Boite, the strategy to seed and develop new work by CALD artists was more effective in the short-term than addressing mainstage programming and casting processes. For Metro Arts, with their open call process, promoting opportunities through targeted multicultural networks
and adding measurement systems to application processes resulted in increased participation in Metro Arts programs by CALD artists. Both of these strategies resulted in more visible outcomes for the organisations.

- There is a correlation between commitment from leadership teams and increased levels of engagement with CALD artists and their work. For instance, with the appointment of former Theatre Diversity Associate, Chris Kohn, to Artistic Director and CEO of La Boite, the company saw a significant increase in their engagement with artists from culturally diverse backgrounds. This continues under the current Artistic Director and CEO, Todd MacDonald’s leadership, with the support of the Creative Producer, Glyn Roberts, as CALD champion. And with the appointment of David Fenton to CEO, Metro Arts, diversity has been placed at the centre of this organisation’s vision, and their level of engagement continues to increase. For the Queensland Theatre Company, although Indigenous work and CALD work are competing priorities in terms of mainstage programming, Shari Irwin, Producer (New Work and Development) and CALD champion, ensured that cultural diversity remained on QTC’s agenda.

- The Cultural Diversity Self-Reflection Tool provided useful insights into each organisations level of engagement at the end of the project across a range of organisational aspects. The tool revealed broadly that many respondents were aware and supportive of their organisation’s efforts to increase their engagement with cultural diversity. A few were unaware of strategies being implemented which suggested a minor communication issue. Although organisations and individuals within organisations were at varying stages of readiness for creating greater impact, the majority were ready to learn more and ready for more action.

It was noted in the priorities for further action that common to all three organisations were:
We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.

We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.

This finding suggests that these could also be the priorities or a starting point for other theatre organisations to increase their engagement with CALD artists and their work.

- The Cultural Diversity Self-Reflection Tool and the results also served as a valuable conversation starter for each of the organisations and the Theatre Diversity Associate as it covered a wide range of organisational aspects for increasing engagement with cultural diversity. For future iterations of the project, the tool could be used during the auditing stage of the project, to not only gauge levels of engagement with cultural diversity but provide a useful framework for consultation.

- There is more to learn, and more action to take. While this project focussed on increasing engagement with CALD artists and their work, there are opportunities for further development such as audiences, leadership and workshop, to sustain and support this engagement with artists.

- As a result of the successful implementation of strategies during the initial phase and the achievement of the project objective to increase engagement with CALD artists and their work across Queensland stages, the extension phase observed certain short- and intermediate-term outcomes for the collaborating organisations. These outcomes marked the change in awareness, knowledge, skill and behaviour that occurred as a result of the Theatre Diversity Initiative, and as
such, established the foundation for long-term, sustainable practice for the organisations in their engagement with cultural diversity.

I found that a change management approach to working with each organisation could be an effective process for successfully facilitating this long-term, sustainable practice and transformational change. John Kotter’s change model outlines eight steps for implementing change has been used to map the process for the TDA to engage effectively with each organisation to achieve long-term results (see Figure 4).

**Organisational change management process**

*Based on John Kotter's eight steps for implementing change model*

<table>
<thead>
<tr>
<th>Creating the climate for change</th>
<th>1. Create urgency</th>
<th>Armed with knowledge about the challenges faced by the sector, the TDA in consultation with the organisation, identify their needs, challenges and priorities through an auditing process, and make a case for engaging with cultural diversity (2012-2013)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Form a powerful coalition</td>
<td>Identify the leaders, champions, and staff members, and establish working relationship with them, to work together on increasing engagement with cultural diversity (2012-2013)</td>
<td></td>
</tr>
<tr>
<td>3. Create a vision for change</td>
<td>In consultation with the organisation, define the vision, strategies and priorities for increasing engagement with cultural diversity (2013-2014)</td>
<td></td>
</tr>
<tr>
<td>Engaging and enabling the organisation</td>
<td>4. Communicate the vision</td>
<td>Support the organisation in the communication of the strategy to the staff to gain individual support and alignment (2013-2014)</td>
</tr>
<tr>
<td>5. Empower action</td>
<td>Work with the organisation to remove barriers to taking action by implementing project activities, such as broker relationships with artists, and creating direct products, such as CALD artists database (see Program Logic Model) (2013-2014)</td>
<td></td>
</tr>
<tr>
<td>6. Create quick wins</td>
<td>Measure, track and communicate results of implementing the project and organisational strategies. Seeding, developing and presenting new work is a highly visible “quick win” (2013-2015)</td>
<td></td>
</tr>
<tr>
<td>Implementing and sustaining for change</td>
<td>7. Build on the change</td>
<td>Celebrate the quick wins; reflect upon how far we have come using the Cultural Diversity Self-Reflection Tool; celebrate the achievement of the project objective and identify the outcomes (2015)</td>
</tr>
<tr>
<td>8. Make it stick</td>
<td>Evaluate the impact of the project. With the results from the Cultural Diversity Self-Reflection Tool, particularly, change readiness and priorities, cultural diversity action plan and assets such as the CALD artist database, determine what steps to take next, such as developing other organisational aspects such as audiences, leadership and workplace in order to make a difference in the long-term (2015)</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 4 Organisational change management process for the Theatre Diversity Initiative*
The Theatre Diversity Initiative went beyond the objective to increase engagement with culturally and linguistically diverse artists and their work. It also resulted in observed outcomes that form the foundations for addressing the issue of under-representation of cultural diversity in Australian theatre. What we have learned is that longer-term, coordinated engagement projects like this leads to sustainable practice that lead to impact: the achievement of the ultimate outcome of an Australian theatre sector that reflects the multicultural reality of contemporary Australia.
Recommendations for future iterations of the initiative

As discussed in this report, the strategies implemented as part Theatre Diversity Initiative pilot project contributed to the achievement of the objective to increase engagement with CALD artists and their work across Queensland stages. This resulted in a number of observed outcomes that form the foundations for longer-term, sustainable engagement with cultural diversity. The collaborating organisations representing the Queensland theatre sector, Queensland Theatre Company, La Boite Theatre Company and Metro Arts, are commended for:

- Responding to the call for change;
- Creating visions for change;
- Not only committing to the vision but also for developing and taking steps towards growing engagement with cultural diversity;
- Breaking down some of the barriers and changing the lives and careers of participating CALD artists; and
- Through these actions, increased engagement with CALD artists and their work across Queensland stages.

This model of a shared Theatre Diversity Associate has achieved great success. Should there be another phase of the Queensland-based Theatre Diversity Initiative or a new iteration be implemented in another state, the following recommendations are proposed:

Use the Cultural Diversity Self-Reflection as a framework for consultation to determine the best way for the Theatre Diversity Associate to work with the organisation, assess change readiness, and to support and expedite the auditing stage of the project.

That the Cultural Diversity Self-Reflection Tool be utilised as part of the auditing stage of the project to not only to gauge levels of engagement across a range of organisational aspects such as vision, governance, management, programming, artists, audience
engagement, marketing, workplace and evaluation, but assess change readiness. The tool itself and the results provide a useful framework for consultation to identify:

- Needs and challenges faced by the organisation when engaging with cultural and linguistic diversity;
- Priority areas for increasing engagement; and
- Opportunities for making long-term sustainable change through adjustments to business processes and policies, corporate culture, organisational structure, and management and measurement systems, as appropriate.

As there are many ways for an organisation to be served and supported, the use of this tool and the results can be used by both parties in order to determine the most appropriate way for the Theatre Diversity Associate to work with the organisation in their efforts to increase their engagement with CALD artists and their work.

Establish targets to track progress towards the vision of Australian stages representing culturally and linguistically diverse artists and audiences relative to their proportion of the Australian population

To address the issue of under-representation of culturally and linguistically diverse artists on Australian stages, the Theatre Diversity Associate worked with three collaborating organisations to increase their engagement with CALD artists. This project identified that each organisation had relatively low levels of engagement with cultural diversity and set targets, achievable within each organisation’s capacity and readiness for change, outlined in the Cultural Diversity Action Plans to increase this level of engagement. On one level then, any increase to the baseline is a sign of achievement.

But how would an organisation track their progress towards the long-term outcome of an Australian theatre sector that represents culturally and linguistically diverse artists and audiences relative to their proportion of the Australian population? What is this proportion? The definition of cultural and linguistic diversity is complex and without surveying the entire population to self-identify the available statistics fall short of an in-depth understanding of the proportion of the Australian population that are culturally and
linguistically diverse or identify as such. Therefore, setting targets to achieve the vision is problematic.

However, the statistics on languages spoken at home, country of birth and ancestry provide some indication of Australia’s cultural diversity and direction on what organisations could aspire. For instance, organisations could aspire to increase their engagement by 18% which is the percentage of Australian who speak a language other than English at home, or 35% which is the percentage of Australians who were born or had a parent who was born in a non-English-speaking country. It is recommended that organisations look to these statistics to set targets that are within their capacity and readiness for change and to improve the tracking of their progress towards the greater vision for the sector.

It should be noted that no single project can achieve the vision of Australian stages representing culturally and linguistically diverse artists and audiences relative to their proportion of the Australian population as it requires commitment from the entire Australian theatre sector.

**Adopt action plans**

An ‘officially adopted’ action plan is a sign of the organisation’s longer-term commitment to cultural diversity that extends beyond participation in a short or intermediate-term project. These accepted documents could then be officially reviewed and updated as targets were reached. It is recommended that the expectation for Cultural Diversity Action Plans to be ‘officially adopted’ be defined by the program designers prior to commencement or by the Theatre Diversity Associate in consultation with each collaborating organisation in the early stages of the project.

**Identify (more) artists**

It is possible that some CALD artists may already be engaged with the organisations but may not have been identified. So to complement the strategy used as part of this initiative, cultural heritage self-identification survey (Theatre Communications Group n.d.) could be administered.
However, one should approach this with caution as artists may not feel comfortable sharing this information as it could be used to discriminate against them. It could be useful to accompany this activity with cultural awareness training for the organisation in order to “develop an awareness of their own cultures and communities, assumptions and biases and identify actions to reduce such barriers” (Ethnic Communities’ Council of Victoria 2006, 2).

For working with CALD artists in the development of new work, engage a Theatre Diversity Associate with cultural competency skills and a developed sense of cultural awareness

When engaging a Theatre Diversity Associate, it is recommend that this person have cultural competencies and a sense of cultural awareness, particularly as a key part of the role is to support CALD artists navigating relationship-building with organisations and developing new work.

Continue making face-to-face introductions between CALD artists and organisations

The single most important thing the Theatre Diversity Associate was able to do was to walk artists into the building and introduce them to members of the organisations. By doing so, it removed the unknowns, broke down barriers, and opened the circle to new artists from diverse backgrounds. Organisations felt more inclined to establish meaningful relationships with CALD artists and more comfortable engaging with him. It is highly recommended that this strategy continues in future iterations of this initiative to ensure its success.

Continue seeding new work by CALD artists for highly visible short- to intermediate-term outcomes

As noted by the collaborating organisations, providing platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories is a priority for their continued engagement with CALD artists and their work. As the new works seeded, developed and presented as part of this project were highly
visible, and could be considered “quick wins”, it is recommended that the Theatre Diversity Associate continue to work with artists and organisations to seed new work.
Where to from here?

Following the success of the Theatre Diversity Initiative (2012-2015), and the learnings and findings captured in this case study, the project presents a series of opportunities for taking more steps towards a vision for a culturally and linguistically diverse Australian theatre sector:

- Opportunity to build upon the success of the pilot project in Queensland and for another long-term coordinated project with the collaborating organisations to increase their engagement across other organisational aspects such as audiences, workplace, governance and leadership, in order to sustain and support their growing engagement with CALD artists and their work.

- Opportunity to test the temperature of theatre organisations across Australia using the Cultural Diversity Self-Reflection Tool to gauge readiness to engage with cultural diversity.

- Opportunity for other theatre organisations to increase their engagement with culturally and linguistically diverse artists and their work by implementing strategies outlined in this case study.

- Opportunity to pilot this project in other states with other theatre organisations.

- Opportunity other parts of the sector, such as tertiary institutions and funding bodies, to play their part in addressing the issue of under-representation of cultural diversity on Australian stages.

- Opportunity to continue identifying CALD artists and to provide platforms for their work.
Opportunity to create a vision for representation of the multicultural reality of contemporary Australia and coordinate all initiatives for sustainable engagement with cultural diversity.
Conclusion

This report presented the Theatre Diversity Associate pilot project as a case study evaluation of an initiative that responded to widespread concern from the Australian theatre sector that artists and audiences from culturally and linguistically diverse backgrounds are under-represented in most aspects of creation and reception. This case study evaluation outlined what we did as part of the two and half year pilot project funded by Arts Queensland and the Australia Council which saw a Theatre Diversity Associate work between three collaborating organisations, Queensland Theatre Company, La Boite Theatre Company and Metro Arts to increase engagement with CALD artists and their work across Queensland stages.

This report:

- Discussed the issue of under-representation of CALD artists on Australian stages and made a case for cultural diversity;
- Identified the challenges faced by and the opportunities for the collaborating organisations to increase their engagement with CALD artists;
- Documented and evaluated the implemented strategies taken by the Theatre Diversity Associate and acknowledged the achievement of the project’s objective to increase engagement with CALD artists and their work;
- Articulated the observed outcomes for the collaborating organisations and CALD artists as a result of implementing the strategies and achieving the objective;
- Consolidated the model of a shared Theatre Diversity Associate working between three collaborating organisations using a program logic framework and case study for potential future use by other theatre organisations or future iterations of the initiative;
- Captured and shared our learnings and findings; and
- Made recommendations for future iterations of the initiative.
The report concluded with a series of opportunities to build on the success of this pilot Theatre Diversity Initiative to continue taking steps towards a vision of a culturally and linguistically diverse Australian theatre sector.
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Appendices

Appendix One: Cultural Diversity Self-Reflection Tool

The Cultural Diversity Self-Reflection Tool is an online questionnaire that enables you to reflect upon your organisation’s level of engagement with cultural diversity. It’s a holistic tool that invites you to reflect on a number of organisational aspects such as: vision, governance, management, programming, artists, audience engagement, marketing, workplace and evaluation. The tool will help you to:

- Get a greater understanding of where your organisation is at in terms of engagement with cultural diversity
- Set a vision of your organisation’s aspirations and commitment to growing engagement with cultural diversity
- Identify strengths and challenges which can be used to develop strategies and plans for improving your engagement with cultural diversity
- Develop the next iteration of your cultural diversity action plan

Instructions

1. The questionnaire contains 36 items across 7 sections. Each item is a statement about good practice in engagement with cultural diversity.

2. Please read each statement and select the best response that describes your organisation’s engagement status.

3. You can go back to previous pages and modify your responses until the questionnaire is complete. However, after you have submitted your questionnaire, you won’t be able to edit your responses.

4. Once you’ve completed the questionnaire, you will get to see a summary of the results collected so far. Open-ended responses will not be included.

5. The questionnaire will take around 10-15 minutes to complete.

Thanking you in advance for your participation. Your time is greatly appreciated!
Cultural Diversity Self-Reflection Tool

Vision

Please read each statement and select the best response that describes your organisation's engagement status.

Definitions of organisation engagement status

Starting – We recognise the importance, and it’s on the agenda to do something about it
Developing – We have outlined our commitment and have taken some steps towards this
Advancing – We are practicing, have already achieved some successes, and have plans for building upon these
I don’t know – I’m not sure what we are doing in this area or if we are doing anything at all
N/A – Due to the nature of our business, this statement is not applicable

* 1. We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.
   ○ Starting
   ○ Developing
   ○ Advancing
   ○ I don’t know
   ○ N/A

* 2. We have a comprehensive and clearly articulated cultural diversity action plan that demonstrates our commitment to cultural diversity and outlines the steps we’re taking to achieve our vision.
   ○ Starting
   ○ Developing
   ○ Advancing
   ○ I don’t know
   ○ N/A
3. Our commitment to cultural diversity is embedded in our policies and procedures. This includes clearly written and understood anti-discrimination, equal opportunity and anti-racism policies and procedures.

- Starting
- Developing
- Advancing
- I don't know
- N/A

4. We actively and regularly communicate our commitment to cultural diversity to our staff, artists, audiences, stakeholders and industry.

- Starting
- Developing
- Advancing
- I don't know
- N/A
# Cultural Diversity Self-Reflection Tool

## Governance and Management

Please read each statement and select the best response that describes your organisation's engagement status.

### Definitions of organisation engagement status

- **Starting** – We recognise the importance, and it's on the agenda to do something about it.
- **Developing** – We have outlined our commitment and have taken some steps towards these.
- **Advancing** – We are practicing, have already achieved some successes, and have plans for building upon these.
- **I don't know** – I'm not sure what we are doing in this area or if we are doing anything at all.
- **N/A** – Due to the nature of our business, this statement is not applicable.

### * 5. We have a Board that includes members who are culturally and linguistically diverse.*

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

### * 6. A member of our leadership and management team is responsible for overseeing the delivery of our cultural diversity action plan. This responsibility is outlined in their position description(s).*

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

### * 7. We have a strategy for identifying and recruiting culturally and linguistically diverse people to our leadership and management team.*

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A
8. We cultivate leadership development opportunities and support for staff from culturally and linguistically diverse backgrounds to access employment and promotion pathways.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A
### Cultural Diversity Self-Reflection Tool

#### Programming and Artists

Please read each statement and select the best response that describes your organisation's engagement status.

---

**Definitions of organisation engagement status**

- **Starting** – We recognise the importance, and it’s on the agenda to do something about it.
- **Developing** – We have outlined our commitment and have taken some steps towards these.
- **Advancing** – We are practicing, have already achieved some successes, and have plans for building upon these.
- **I don’t know** – I'm not sure what we are doing in this area or if we are doing anything at all.
- **N/A** – Due to the nature of our business, this statement is not applicable.

---

* 9. We are relevant to our communities. We produce, present and/or commission theatre that acknowledges, reflects and responds to Australia’s cultural diversity.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don’t know
- [ ] N/A

* 10. We develop and produce new works that explore cultural themes or that deal with cultural diversity, and draw stories and inspiration from the vast range of culturally diverse communities in Australia.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don’t know
- [ ] N/A
* 11. We develop relationships and form strategic partnerships with multicultural and cultural community organisations whose expertise in cultural diversity and networks we can all upon, as required, in the planning, development, and delivery of our productions and programs.

- Starting
- Developing
- Advancing
- I don't know
- N/A

* 12. We have a deep understanding of the barriers to participation faced by culturally and linguistically diverse artists in the theatre. We use this knowledge to develop strategies to overcome them.

- Starting
- Developing
- Advancing
- I don't know
- N/A

* 13. We have strategies for identifying and engaging culturally and linguistically diverse actors, artists and key creatives, such as writers, directors, designers, and/or creative producers, in our productions and programs.

- Starting
- Developing
- Advancing
- I don't know
- N/A

* 14. We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.

- Starting
- Developing
- Advancing
- I don't know
- N/A
15. We support and provide artistic development for culturally and linguistically diverse artists. We do this through such strategies as:

- Welcoming these artists to participate in our existing programs and activities
- Designing new specific initiatives to support the development of these artists
- Creating pathways to participation in our productions and programs

  - Starting
  - Developing
  - Advancing
  - I don't know
  - N/A

16. We purposely address the issue of typecasting by creating more opportunities for culturally and linguistically diverse actors to perform. We do this through such strategies as:

- Casting widely and welcoming actors from culturally and linguistically diverse backgrounds to audition
- Promoting our auditions through multicultural and cultural community organisations and networks, and through our connections with cultural community leaders
- Utilising casting strategies such as quotas and colour-blind casting
- Developing, producing and/or presenting works which feature roles (whether generically “Australian” or culturally specific) for culturally and linguistically diverse actors.

  - Starting
  - Developing
  - Advancing
  - I don't know
  - N/A
### Cultural Diversity Self-Reflection Tool

#### Audience Engagement

Please read each statement and select the best response that describes your organisation's engagement status.

<table>
<thead>
<tr>
<th>Definitions of organisation engagement status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Starting – We recognise the importance, and it's on the agenda to do something about it.</td>
</tr>
<tr>
<td>Developing – We have outlined our commitment and have taken some steps towards these.</td>
</tr>
<tr>
<td>Advancing – We are practicing, have already achieved some successes, and have plans for building upon these</td>
</tr>
<tr>
<td>I don't know – I'm not sure what we are doing in this area or if we are doing anything at all</td>
</tr>
<tr>
<td>N/A – Due to the nature of our business, this statement is not applicable</td>
</tr>
</tbody>
</table>

* 17. We have a deep understanding of what drives culturally and linguistically diverse audiences to participate, their barriers, perceptions and experiences. We use this knowledge to inform our programming, marketing and audience engagement activities.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

* 18. We have a deliberate strategy to create a welcoming environment at our venues for people from cultural and linguistically diverse backgrounds.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A
19. We have strategies that expand the participation of our existing culturally and linguistically diverse audiences and deepen their engagement with our organisation.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

20. We have strategies to reach new culturally and linguistically diverse audiences, including developing relationships with multicultural and cultural community organisations and leaders. We invite and welcome their engagement with our organisation.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

21. We have robust systems to capture information about the cultural make-up of our audiences.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A

22. We regularly seek feedback from our culturally diverse audiences about their experience of, and engagement with, our organisation.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don't know
- [ ] N/A
Cultural Diversity Self-Reflection Tool

Marketing

Please read each statement and select the best response that describes your organisation's engagement status.

Definitions of organisation engagement status

Starting – We recognise the importance, and it's on the agenda to do something about it.
Developing – We have outlined our commitment and have taken some steps towards these.
Advancing – We are practicing, have already achieved some successes, and have plans for building upon these.
I don’t know – I'm not sure what we are doing in this area or if we are doing anything at all.
N/A – Due to the nature of our business, this statement is not applicable.

* 23. Our marketing activities are inclusive and reach out to culturally and linguistically diverse audiences.
   - Starting
   - Developing
   - Advancing
   - I don’t know
   - N/A

* 24. We promote and advertise our program information through such channels as:
   - Culturally and linguistically diverse print and broadcast media
   - Multicultural and cultural community organisations and networks including social media, and
   - Our connections with cultural community leaders.
   - Starting
   - Developing
   - Advancing
   - I don’t know
   - N/A
* 25. We develop culturally-specific marketing plans to develop audiences for productions and programs with relevant cultural content.

- Starting
- Developing
- Advancing
- I don't know
- N/A

* 26. We always include images of people from culturally and linguistically diverse backgrounds on our website, promotional materials and publications.

- Starting
- Developing
- Advancing
- I don't know
- N/A
Cultural Diversity Self-Reflection Tool

Workplace

Please read each statement and select the best response that describes your organisation’s engagement status.

Definitions of organisation engagement status

Starting – We recognise the importance, and it’s on the agenda to do something about it.
Developing – We have outlined our commitment and have taken some steps towards these.
Advancing – We are practicing, have already achieved some successes, and have plans for building upon these.
I don’t know – I’m not sure what we are doing in this area or if we are doing anything at all.
N/A – Due to the nature of our business, this statement is not applicable.

* 27. We have cultivated a workplace environment of understanding, respect and support for cultural diversity.
   ○ Starting
   ○ Developing
   ○ Advancing
   ○ I don’t know
   ○ N/A

* 28. We have clearly articulated employee and volunteer recruitment policies and procedures which not only invite but welcome applicants from culturally and linguistically diverse backgrounds.
   ○ Starting
   ○ Developing
   ○ Advancing
   ○ I don’t know
   ○ N/A
* 29. We advertise recruitment opportunities through:

- Culturally diverse media outlets
- Community organisations and networks, and
- Our connections with cultural community leaders.

☐ Starting
☐ Developing
☐ Advancing
☐ I don't know
☐ N/A

* 30. We provide professional development opportunities and support for staff from culturally and linguistically diverse backgrounds from across our whole business (such as administration, production and operations) to develop new skills, gain work experience, and access employment and promotion pathways.

☐ Starting
☐ Developing
☐ Advancing
☐ I don't know
☐ N/A

* 31. We have regular professional development opportunities to develop our cultural competency skills and cross-cultural communication with people from culturally and linguistically diverse backgrounds in order to:

- Better understand the dynamics of difference
- Highlight unconscious bias, and
- Create inclusive work environments.

☐ Starting
☐ Developing
☐ Advancing
☐ I don't know
☐ N/A
Cultural Diversity Self-Reflection Tool

## Evaluation

Please read each statement and select the best response that describes your organisation's engagement status.

---

**Definitions of organisation engagement status**

- **Starting** – We recognise the importance, and it’s on the agenda to do something about it.
- **Developing** – We have outlined our commitment and have taken some steps towards these.
- **Advancing** – We are practicing, have already achieved some successes, and have plans for building upon these.
- **I don’t know** – I’m not sure what we are doing in this area or if we are doing anything at all.
- **N/A** – Due to the nature of our business, this statement is not applicable.

---

* 32. We formally collect data and analyse results in order to evaluate our progress against the cultural diversity action plan.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don’t know
- [ ] N/A

* 33. We report annually on our achievements, challenges, and learnings in the delivery of our cultural diversity action plan.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don’t know
- [ ] N/A

* 34. Where our data indicates a gap between our cultural diversity aspirations and our reality, we develop strategies to build on our strengths and make plans to address our challenges.

- [ ] Starting
- [ ] Developing
- [ ] Advancing
- [ ] I don’t know
- [ ] N/A
* 35. We acknowledge that our cultural diversity action plan is a living document and update it annually in accordance with the results of our evaluation.

- Starting
- Developing
- Advancing
- I don't know
- N/A
# Cultural Diversity Self-Reflection Tool

* 36. From the statements, what do you think are the five highest priorities for your organisation?

<table>
<thead>
<tr>
<th>Statement</th>
<th>Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>We have a compelling vision for cultural diversity that communicates what we aspire to achieve. This vision is also embedded in our organisation’s mission and strategic plan.</td>
<td></td>
</tr>
<tr>
<td>We have a comprehensive and clearly articulated cultural diversity action plan that demonstrates our commitment to cultural diversity and outlines the steps we're taking to achieve our vision.</td>
<td></td>
</tr>
<tr>
<td>Our commitment to cultural diversity is embedded in our policies and procedures. This includes clearly written and understood anti-discrimination, equal opportunity and anti-racism policies and procedures.</td>
<td></td>
</tr>
<tr>
<td>We actively and regularly communicate our commitment to cultural diversity to our staff, artists, audiences, stakeholders and industry.</td>
<td></td>
</tr>
<tr>
<td>We have a Board that includes members who are culturally and linguistically diverse.</td>
<td></td>
</tr>
<tr>
<td>A member of our leadership and management team is responsible for overseeing the delivery of our cultural diversity action plan. This responsibility is outlined in their position description.</td>
<td></td>
</tr>
<tr>
<td>We have a strategy for identifying and recruiting culturally and linguistically diverse people to our leadership and management team.</td>
<td></td>
</tr>
<tr>
<td>We cultivate leadership development opportunities and support for staff from culturally and linguistically diverse backgrounds to access employment and promotion pathways.</td>
<td></td>
</tr>
<tr>
<td>We are relevant to our communities. We produce, present and/or commission theatre that acknowledges, reflects and responds to Australia’s cultural diversity.</td>
<td></td>
</tr>
<tr>
<td>We develop and produce new works that explore cultural themes or that deal with cultural diversity, and draw stories and inspiration from the vast range of culturally diverse communities in Australia.</td>
<td></td>
</tr>
<tr>
<td>We develop relationships and form strategic partnerships with multicultural and cultural community organisations whose expertise in cultural diversity and networks we can call upon, as required, in the planning, development, and delivery of our productions and programs.</td>
<td></td>
</tr>
<tr>
<td>We have a deep understanding of the barriers to participation faced by culturally and linguistically diverse artists in the theatre. We use this knowledge to develop strategies to overcome them.</td>
<td></td>
</tr>
<tr>
<td>We have strategies for identifying and engaging culturally and linguistically diverse actors, artists and key creatives, such as writers, directors, designers, and/or creative producers, in our productions and programs.</td>
<td></td>
</tr>
<tr>
<td>We provide platforms and/or opportunities for culturally and linguistically diverse artists and writers to create their own work and tell their stories.</td>
<td></td>
</tr>
<tr>
<td>We support and provide artistic development for culturally and linguistically diverse artists. This includes:</td>
<td></td>
</tr>
<tr>
<td>- Welcoming these artists to participate in our existing programs and activities</td>
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<tr>
<td>- Designing new specific initiatives to support the development of these artists</td>
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</tr>
<tr>
<td>- Creating pathways to participation in our productions and programs</td>
<td></td>
</tr>
<tr>
<td>We purposefully address the issue of typecasting by creating more opportunities for culturally and linguistically diverse actors to perform. We do this through such strategies as:</td>
<td></td>
</tr>
<tr>
<td>- Casting widely and welcoming actors from culturally and linguistically diverse backgrounds to audition</td>
<td></td>
</tr>
<tr>
<td>- Promoting our auditions through community organisations and networks and through our connections with cultural community leaders</td>
<td></td>
</tr>
<tr>
<td>- Utilising casting strategies such as quotas and colour-blind casting</td>
<td></td>
</tr>
<tr>
<td>- Developing, producing and/or presenting works which feature roles (whether generically &quot;Australian&quot; or culturally specific) for culturally and linguistically diverse actors.</td>
<td></td>
</tr>
</tbody>
</table>
We have a deep understanding of what drives culturally and linguistically diverse audiences to participate, their barriers, perceptions and experiences. We use this knowledge to inform our programming, marketing and audience engagement activities.

We have a deliberate strategy to create a welcoming environment at our venue for people from cultural and linguistically diverse backgrounds.

We have strategies that expand the participation of our existing culturally and linguistically diverse audiences and deepen their engagement with our organisation.

We have strategies to reach new culturally and linguistically diverse audiences, including developing relationships with multicultural and cultural community organisations and leaders. We invite and welcome their engagement with our organisation.

We have robust systems to capture information about the cultural make-up of our audience.

We utilise formal evaluation tools to regularly seek feedback from our culturally diverse audiences about their experience of, and engagement with, our organisation.

Our marketing activities are inclusive and reach out to culturally and linguistically diverse audiences.

We promote and advertise our program information through such channels as:
- Culturally and linguistically diverse print and broadcast media
- Multicultural and cultural community organisations and networks including social media, and
- Our connections with cultural community leaders.

We develop culturally-specific marketing plans to develop audiences for productions and programs with relevant cultural content.

We always include images of people from culturally and linguistically diverse backgrounds on our website, promotional materials and publications.

We have cultivated a workplace environment of understanding, respect and support for cultural diversity.

We have identity articulated employee and volunteer recruitment policies and procedures which not only invite but welcomes applicants from culturally and linguistically diverse backgrounds.

We advertise recruitment opportunities through:
- Culturally diverse media outlets
- Community organisations and networks, and
- Our connections with cultural community leaders.

We provide professional development opportunities and support for staff from culturally and linguistically diverse backgrounds from across our whole business (such as administration, production and operations) to develop new skills, gain work experience, and access employment and promotion pathways.

We have regular professional development opportunities to develop our cultural competency skills and cross-cultural communication with people from culturally and linguistically diverse backgrounds in order to:
- Better understand the dynamics of difference
- Highlight unconscious bias, and
- Create inclusive work environments.

We formally collect data and analyse results in order to evaluate our progress against the cultural diversity action plan.

We report annually on our achievements, challenges, and learnings in the delivery of our cultural diversity action plan.

Where our data indicates a gap between our cultural diversity aspirations and our reality, we develop strategies to build on our strengths and make plans to address our challenges.

We acknowledge that our cultural diversity action plan is a living document and update it annually in accordance with the results of our evaluation.

Other

Please identify any other areas that you think are a priority.
**Cultural Diversity Self-Reflection Tool**

* 37. Overall, in your opinion, how ready do you think your organisation is for growing engagement with cultural diversity?
   - Ready to learn more
   - Ready to take action
   - Ready for more action
   - Not ready

   Other (please comment)

* 38. How ready are you as an individual to grow your engagement with cultural diversity in your organisation?
   - Ready to learn
   - Ready to learn more
   - Ready to take action
   - Ready for more action
   - Not ready

   Other (please comment)
39. How did you find completing this self-assessment tool?

- Very easy
- Easy
- Neither hard nor easy
- Hard
- Very Hard

Other (please comment)

40. Please share any comments or feedback you have for the improvement of this self-reflection tool


41. Please share any last comments, feedback, observations, reflections or insights you have on your organisation’s engagement with cultural diversity.


Thank you for completing the Cultural Diversity Self-Reflection Tool.
Your participation will help your organisation grow their engagement with cultural diversity.
Appendix Two: Position descriptions

Theatre Diversity Associate

POSITION Theatre Diversity Associate
SALARY Salary: starting $65,000 + Super
CATEGORY Full time – two year contract

AIMS
To increase engagement with diversity in casting and programming, consultation and relationship building for theatre making/facilitating companies and culturally diverse artists and their work

CONTEXT
Working equally between three theatre making/facilitating companies, the Theatre Diversity Associate is responsible for the consultation and relationship building, development and implementation of strategies to facilitate the theatre making/facilitating companies’ engagement with culturally and linguistically diverse artists and their work.

The Theatre Diversity Associate will have a “home desk” at QTC and work with BEMAC to engage with cultural communities and protocols, and equally work with QTC, La Boite and Metro Arts and their specific needs and challenges with regards to engagement with diversity.

This role is funded by the Theatre Board of the Australia Council for the Arts in partnership with Arts Queensland.

ORGANISATIONAL RELATIONSHIPS
Reports to Sue Donnelly, Executive Director QTC
Supervises No supervision duties
Internal liaisons Jo Pratt CEO BEMAC, Terese Casu General Manager La Boite, Sue Donnelly, Executive Director QTC, and Liz Burcham CEO Metro Arts
External liaisons The Australia Council for the Arts, Arts Qld, culturally and linguistically diverse artists and communities as required.

RESPONSIBILITIES
1. Consult and identify the needs and challenges of each theatre making/facilitating company in their engagement with culturally and linguistically diverse artists and their work to inform development of a strategy per company.
2. Participation in the three theatre making/facilitating companies’ programming processes including but not limited to casting, reading and sourcing of culturally diverse work, sourcing of culturally and linguistically diverse artists where appropriate.
3. Create an evaluation framework to measure impact of all developed and implemented strategies of engagement with diversity.
4. Document implemented strategies as “case studies” for future possible use by other theatre making/facilitating companies.
5. Consult with BEMAC to identify and facilitate engagement with culturally and linguistically diverse artists, communities and protocols.
6. Create opportunities for relationship building between theatre making/facilitating companies, BEMAC and culturally and linguistically diverse artists and their work as appropriate.
7. Create and manage a database of critical information about culturally diverse artists and their work including key contacts and areas of specialist interest as required by the three theatre making/facilitating companies.
SKILL REQUIREMENTS

Essential criteria
- Knowledge and expertise of theatre practice, artists and issues in Australia
- Demonstrated experience in project management and partnership development
- Outstanding interpersonal skills, especially an ability to maintain productive relationships with a broad range of stakeholders and partners both nationally and internationally
- Effective written and oral communication skills, especially an ability to produce clear and concise written communication
- Demonstrated ability to take initiative, invent strategies and work autonomously

Desirable criteria
- Knowledge and expertise of culturally and linguistically diverse artists and their work
- Knowledge and expertise of methodologies and issues relating to engaging culturally diverse communities
- Experience in development and implementation of strategies to facilitate engagement
- Experience in working across a diversity of key stakeholders with different challenges.

HOW TO APPLY
Applicants must submit the following:
- Covering letter (no more than one A4 page)
- Curriculum Vitae (no more than 2 x A4 pages)
- Responses to the essential criteria (no more than 5 x A4 pages)

Please submit your applications no later than 5pm (EST) Mon 6 August 2012

Please email your applications as an attached PDF to: ceo@bennac.org.au, with “Theatre Diversity Associate” in the subject field.

For further information and to discuss your application please contact
Antonietta Morgilio Program Manager, Theatre
a.morgilio@austrandcouncil.gov.au
02 9215 9017
Position Description

Your Position: Theatre Diversity Associate

Supervisor: Joanne Pratt (CEO, BEMAC)

Responsibilities:

To undertake a comprehensive evaluation of the initiative, including case studies of projects and artists supported, and consolidate the project model for possible future replication in other States.

To support and document the implementation of the Company’s Cultural Diversity Action Plan.

To liaise with Metro Arts, QTC and La Boile in the negotiation of project/action selection for the allocated $10K investment in delivering a targeted outcome from their Cultural Diversity Action Plan.

Identify and deliver an appropriate platform to share the findings of the national pilot.

Create opportunities for relationship building between theatre making/facilitating companies, BEMAC and culturally and linguistically diverse artists and their work as appropriate.

Support for the delivery of the Real Neighbours project.

Collate and identify an appropriate strategy for shared access within the partnership of a database of critical information about culturally diverse artists and their work including key contacts and areas of specialist interest as required by the three theatre making/facilitating companies.

Perform such other duties generally relevant to the project as the members of the Group agree from time to time.