

digital allsorts: Abstracting cultural identity

Seven young new media artists from non-English speaking backgrounds are exploring identity, language, family and community in *digital allsorts*, a new online project at <www.noise.net.au>.

Diversity is the second in a series of newsletters about the Australia Council's work in the area of arts in a multicultural Australia.

In 2000 following extensive consultation with artists and artworkers by the Australia Council's Multicultural Advisory Committee (ACMAC), a revitalised Arts in a Multicultural Australia (AMA) policy was launched.

The AMA policy includes a five-year strategic plan that identifies three key areas—skilling, promotion and integration—for action and advocacy in the arts. A range of initiatives to achieve this has been developed by ACMAC and supported directly by the Council. These initiatives support the ongoing and specific activities of the Council's Arts Development and Audience and Market Development divisions for the arts in a multicultural Australia.

Diversity contains discussion and stories about a number of the achievements of the AMA policy. Want to know more? For more details on AMA please visit <www.ozco.gov.au/council_priorities/multicultural> or contact the Australia Council's senior policy and research officer Cecelia Cmielewski on 02 9215 9026, toll free 1800 226 912, or e-mail <ama@ozco.gov.au>.

The *digital allsorts* artists use animation, digital video, photography, text and graphics tools to explore interactivity on the Internet.

digital allsorts was launched as part of noise 2003, the national youth media arts festival, in partnership with the ABC and the Australia Council's New Media Arts Board.

This project cultivates new 'cultural territory' for media arts and Australian multiculturalism.

Rather than providing a material space for engagement, *digital allsorts* places the works 'nowhere', in the non-physicality of cyberspace, which functions as a metaphorical landscape of story and relationships.

This paradox—of connection and presence expressed through a non-material medium—gives the works a strange, evanescent power, through which you can glimpse a different way of addressing cultural diversity in Australia.

Adrian Edmonds's *Balikbayan* (the term for Filipino diasporas) is a visual montage with music and texts. The coastal images of Newcastle and the Philippines forms a palimpsest of the artist's notion of 'home'.

Eugenia Lim's *PopCorn Peril* is an abstracted video that portrays 'cross-cultural' female twins—two women, one who looks European and the other Asian. Focusing on a shared mythology of cultural icons, from chopsticks to video games, *PopCorn Peril* explores the twins' existence in a hybrid domain between the two 'cultures' that Lim gestures towards.

Underneath a stylised animated photomontage, Hoang Vo's *Freedom To Speak* expresses his feeling about the continual political restrictions in Vietnam compared to his own free life in Australia.

Alberto Santiago's *Familia Tree* is a technically accomplished interactive 3D work. Stories and images about living in Australia and the Philippines pop out from a group of city buildings at the bottom of a large tree.

Janine Googan's *Xin Xin* (New Heart) is a sophisticated and playful interactive work that explores the relationship



● Alberto Santiago, *Familia Tree*, 2003

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media is that it not only offers new ways of making art—digital techniques for manipulating images, text and sounds—but it has the potential to establish a new social context for cultural production and exchange.

The horizontal structure of the Internet explains its capacity for addressing the diverse communities and dispersed populations characteristic of the twenty-first century. For me, the most interesting artistic projects have not been those which celebrated the loss of the 'baggage' of identity, as if we're all now free to choose who we want to be; rather, they are projects which explicitly engage with the new forms of cultural mobility, exchange and hybridity that globalisation is generating.

A recent example is Jochen Gertz's *Anthology of Art* <www.anthology-of-art.net> which began by asking six artists and six theorists to imagine an art of the future. Each contributor nominated two others, resulting in a year-long project involving 312 contributors which itself 'mapped' the process of collective exchange.

The potential for new media to sustain such creative cross-cultural exchanges is not without contradictions and ambiguities. The events of 2001, such as the turning back of the Tampa and the attacks of 9/11 and the subsequent 'war on terror' have hardened political stances on border crossings while 'free trade' is still promoted. New media technologies are directly implicated in forms of surveillance and policing, from digital cameras embedded in the city to the capacity of 'cookies' to track patterns of Internet use. The positive value of cultural hybridity, which has been legitimated in part by the work of artists in the 1980s and 1990s, may have become clouded with new suspicion.

The new context of art

The Empires, Ruins + Networks: Art in Real Time Culture conference aims to facilitate discussion on key issues affecting contemporary art. The broad context for the conference is defined by developments in new media on the one hand, and the post-Tampa, post 9/11 debates about cultural difference on the other.

In the 1990s, new media was heralded as the form of techno-liberation appropriate to the new millennium. Cyberspace was the frontier where old baggage—forms of identity based on race, ethnicity and gender—would be left behind. As the joke went, on the Internet no one has to know you're a dog.

As the commercial stampede to stake out the Internet proceeded, it seemed a new law of evolution—digital Darwinism—was being established. The old culture, the old economy, like the old notion of communities established on the basis of geographical territory, was on the way out.

The 'tech wreck' of 2000 ended the more extreme proclamations of cyber-libertarianism. In the aftermath there is more space to see how artists and activists, who had been experimenting with new media forms for decades prior to the 1990s, are actually using the new technologies. The importance of new

How are artists responding to these changed global conditions? What steps might be taken to build new forms of cultural exchange, particularly 'south-south' connections that diverge from the traditional cultural dominance of 'the north'? What has happened to debates about migration and indigenous rights, race and ethnicity, in the post-Tampa, post 9/11 context? In addressing these sorts of questions, our aim is engage the whole conference audience. We want to think about how to move beyond the current situation without returning to the politics of assimilation, with its demands for fixed identities based on secure cultural boundaries and stable points of origin.

What is the role of art and cultural practice in shaping the identity of contemporary nation-states and global cities? How is new media changing the cultural spaces of the contemporary city? What ways can artists broaden the spaces of a diverse and inclusive, democratic culture? How can new media assist the emergence of new forms of collaboration that might extend art beyond its romantic, individualist model?

*Dr Scott McGuire
Media and Communication Program,
University of Melbourne
Co-convenor with Dr Nikos Papastergiadis
of the Empires, Ruins + Networks conference:
Australian Centre for the Moving Image,
Federation Square, Melbourne, 2–4 April 2004
www.acmi.net.au/empires*

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► Continued from previous page

between the language of the artist's parents (Chinese) and what might be considered the language of the artist (English), and the artist's discovery of depth and colour in Chinese through the metaphor of taste.

Li Yen Quah's *My Story* encourages viewers to explore six migrant stories about journeys to Australia. The circular structure of the work forms a 'hub of shared experiences', a 'sample community' in which the migrants share their experiences of struggling to adjust to a new environment.

Under the Table by Samia Hossain deals with the universal issue of the generation gap through a video portrait of a Bangladeshi family dinner.

To support the creative and professional development of the artists, *digital allsorts* has a mentorship component funded by the Australia Council. The mentoring by Barbara-Rose Townsend, Tatiana Pentes, David Rosetzky, Mayu Kanamori, Yuji Sone, Dylan Nichols and Antonia Fredman has generated cross-media, cross-cultural and cross-generational exchanges.

Working with Tatiana Pentes, artist Alberto Santiago said 'I was able to learn how to improve my understanding and knowledge of my own heritage.' And new relationships were formed, as Eugenia Lim comments: 'David [Rosetzky] is an ongoing mentor whose shoots I'll assist on.'

The works in *digital allsorts* allow us to enter cultural landscapes that are highly aestheticised and abstracted. You could say that they are not 'authentic' cultural experiences, but these imageries are a part of the contemporary Australian multicultural landscape 'in' individuals.

Viewers usually encounter the works alone, in front of a computer. Their perceptions in this intimate environment will be influenced by their own cultural, social and personal baggage. These are composed of reflections of the past, in a gap between 'event' and 'pseudo-event', engaging with the artists' constructs of 'culture' made up of memory, emotion, desire, sentiment, and old and new notions of 'ethnicity' and community.

The cultural experience in this virtual 'nowhere land' is fluid, temporal and temporary, and cannot be measured by existing notions of culture based on race, nation or cultural specificities.

Cultural identity is a mirage; it is fruitless to imagine one can define it. However, if we accept the pain of impossibility, we might allow



● Hoang Vo, *Freedom to Speak*, 2003

ourselves to be fully taken by the mechanisms that gladly create meaning at the point where these constructs intersect and overlap. Appreciating this helps us to understand the multi-layered, ephemeral and dynamic nature of cultural identity, which better equips us to envision a different way to navigate Australian cultural diversity.

Dr Yuji Sone is a media-based performance artist and postdoctoral research fellow at the University of New South Wales.



AMA policy in action

ACMAC invited six guests to its November 2003 meeting to share their observations on how the work of the AMA policy since 2000 has affected them, their colleagues and their arts practice. Excerpts are reproduced below.

Teresa Crea, creative director of Adelaide-based performance company *parallelo*, spoke about critical discourse.

'The key relationships between critical thinking, debate and strategic policy development have been the significant feature, and I believe a good strength, of AMA. Looking back at AMA it has often been driven by key thinkers in the field. For example, some of the practitioners who were present at the Globalisation, Art + Cultural Difference conference in 2001 subsequently had input into the evolution of AMA strategies.

'I would like to hope that the wonderful relationship between key leadership and critical thinking, and its relationship to future policy direction, continues to be maintained. I think it's a good future for AMA and something that keeps us alive in a very, very progressive way.

'It is a wonderful thing to push the debate and to keep it out there, but at the same time there remains a lot of invisibility and a lot of fragility. So maybe it's time, in tandem with the international and the global, to come back to the local, to dovetail into what has occurred. Where are the practitioners? What is their history? What are they doing now? And how are they working?

'I think these things perhaps can be reopened again in a way to revitalise and give us a lineage which is unique to Australia.'

Lee Christofis, coordinator of the *Multicultural Arts Marketing Strategy (MAMAS)* and *Arts Management Studies* at the University of Melbourne, spoke about MAMAS over the past three years in Victoria. MAMAS is a program where bi-lingual ambassadors receive training and some are then placed in Victorian arts organisations to assist in multicultural marketing.

'We found that many people in arts organisations are committed to the area of diversity and interested to take it on, but were anxious about how to do it. So rather than embarrass themselves and other people they would do nothing, until they started talking to us.

'Marketing and audience development are very rarely conceptualised together in a really interesting, creative way. Some organisations see audience development in numerical, not cultural terms, certainly not in psychographic terms.

'It is clear that if the agenda for cultural diversity is not driven by the CEO of an organisation, or the chair or a trustee or somebody at that super top level of an organisation, it can die. You cannot ask some poorly-paid publicist to be the multicultural expert when the board of management and the senior executive do not support and promote the thing across the

organisation. And the other thing, of course, is that if the whole organisation is not involved, the objective can get stuck.

'Audience development can't be done from behind a desk, it can't be done from behind closed doors or by sending out brochures. Companies have to take audience development on full-strength, so that the audience can actually see and hear what's being promoted.'

Paula Masselos, chair of *Carnivale (NSW)*, spoke about the *Multicultural Arts Professional Development (MAPD)* program because three of *Carnivale's* staff have participated in the first pilot. MAPD has been developed through the *Australian Multicultural Foundation* by *Fotis Kapetopoulos* of *Kape Communications*. It is run in conjunction with *RMIT* in Melbourne and delivered to participants around Australia.

'MAPD is a one-week intensive program and a six-month online course focused on building participants' skills in project leadership, strategic marketing, sponsorship and income generation for the multicultural arts sector. It's a very practical program.

'I interviewed the *Carnivale* staff who attended to see what their own responses to the MAPD program were, and it was very well received.

'MAPD offered an implementation framework which provided more understanding about best practice principles. There is a lot of intuition in how people work and I think MAPD was important in helping provide a structure for people's daily work practice which brought their knowledge from the unconscious to the conscious level.

'Importantly it gave them access to a peer network and an opportunity to apply the knowledge through projects and case studies. The MAPD participants were also able to influence the way in which the 2003 *Carnivale* festival program was designed.'

Binghui Huangfu, director of the *Asian Australian Arts Association (NSW)*, spoke about returning to Australia after working in the *Earl Lu Gallery*, part of *LASALLE-SIA College of the Arts* in Singapore.

'Contemporary art seems to have a power to communicate and find its strength, no matter what the local, social and political conditions are. It's these understandings that I'm bringing back to Australia and from here that I want to continue to research and present a range of new ideas.

'Coming back to this country, I hear all the time of multicultural Australia, or "cultural diversity" as it seems to have become. In Australia, I believe, there is real intent for culture infusion.

'First-generation Asians like me now represent

Australia in many arenas. Many Asian-Australian artists are now collected both here in Australia and internationally as Australian artists. These are significant developments for which all those who encouraged that to happen should be proud.

'I feel like I am returning to a far more accepting culture in general, with a more subtle awareness of the Asian contribution to Australia and the art world. I am forming the impression that there is a distinct energy for cultural explorations in this country. I find enthusiasm when I tell people that the Asian Australia Arts Centre wishes to research and present work from a local Asian origin as well as Australian, and to contrast these with new ideas from Asia.

'We all live in a globalised world, whether we like it or not. If we are going to understand Australian culture and the contribution it has to make to the world, we have to understand what changes are happening in other places, otherwise we will too easily become a strange place left out of the big picture.'

Xing Jin, multicultural marketing manager at the *Sydney Symphony*, spoke about the results of her work.

'Sydney Symphony has realised the importance of diversity of the multicultural market and have made a long-term commitment to this market.

'My major responsibility is delivering the first marketing strategy for a symphony orchestra aimed at the multicultural market. We have developed and implemented a comprehensive and systematic multicultural marketing program for ethnic communities, which has achieved excellent results in the past four years.

'The Sydney Symphony Orchestra is made up of musicians from many nationalities. Twenty-five per cent of our musicians are from non-English speaking backgrounds. These musicians are the ambassadors who introduce Symphony for All Languages to the community. These non-English speaking background ambassadors are used frequently for press and radio interviews, communicating in their native language about their music experience with the Sydney Symphony.

'The programming, customer relations and marketing strategies need to be integrated. Audience development requires long term strategies. If you have a proper multicultural marketing program, you will get a return from it.



● Meeting to discuss the work of the AMA policy – (left to right) Binghui Huangfu, Asian Australian Artists Association; Paula Maseles, chair of Gambvale; Terrey Arcus, Australia Council councillor; and Christine Pulvrenti, chair of ACOMAC and Australia Council councillor

Artists embrace two-year experiment

'Two years ago when people asked me, "What do you want to do with this marketing job?" I was very happy saying, "Look, I just want to do multicultural marketing." But now I have seen that when you're not involved with the company strategy and directional plan you have very limited input, and you become very limited. It is important to have a say in the whole company directional strategy plan.'

Mirna Heruc, former director of the Nexus Multicultural Arts Centre (SA), spoke about the development of kultour, the national multicultural arts touring network.

'At Nexus we can now see a great sense of connectedness between the traditional, the heritage and the contemporary. I think the space between these is a really unique creative space for artists and communities to think about their position here in Australia through their arts and cultural practice.'

'The networking between organisations [kultour members] was perhaps even more important for our arts practices to actually progress. The members who formed kultour needed to talk about ideas behind these art practices and how best to produce them.'

'We started to realise that promoting multicultural art was really important.'

'The selection of products [for the kultour programs] had to address contemporary Australia; the program had to have a sense of what we are doing now, today and tomorrow and where we are heading. The program also needed to show that multiculturalism is now the mainstream of Australian society, in this case presented through the arts.'

'Nexus has produced two programs for kultour and presented in our venue or in collaboration with a larger mainstream venue, which was really fantastic. The kultour initiative has given a great boost to our programming and that really applies to all member organisations.'

'The first kultour brochure cover had an image of *Blue Boy* from Brisbane, an Indian-Fijian dancer. Last year we had Yumi Umiumare with a Japanese contemporary take on life and more. When I look at these I think about costume again; maybe it's not a national costume. It is definitely a hybrid way of looking at ourselves and shows that within our sector we are forever thinking on one, two, three or four cultural levels concurrently.'

'Multiculturalism can be ghettoised,' said visual artist Hossein Valamanesh at a retreat organised late last year with some of Australia's leading artists. 'For years I fought the stereotype associated with being a "multicultural" artist. Today, with what we are hoping to achieve here, there is a synchronicity that feels natural and undoubtedly positive. I'm looking forward to what will unfold.'

Valamanesh is one of eight established artists working with a team of researchers, headed by Professor Julie Holledge from Adelaide's Australian Performance Laboratory (APL), on the Cultural Diversity Cluster project developed by the Australia Council.

An initiative of the Australia Council's AMA policy, the two-year project aims to establish a productive and creative environment for the research and development of art that reflects Australia's cultural diversity.

'We are very excited by the nature of the project, by the artists' commitment to experiment and by the process of research, documentation and evaluation that underpin APL's proposal,' said Ben Strout, executive director of the Council's Arts Development division.

Following a highly-contested national call for tenders, the proposal presented by APL, in partnership with the Flinders University Drama Centre, was successful in securing the Council's funding allocation of \$180,000.

The Cluster project consists of a series of meetings and workshops until July 2005. The artists will collaborate on works and mentor a group of young and emerging artists.

Acclaimed photographer William Yang is a consultant on the creative team, working alongside artists Hossein Valamanesh, Yumi Umiumare, Wojciech Pisarek, re, Mary Moore, Anna Yen and Hung Le. The artists will shortly begin their respective mentoring partnerships and re-group for their first experimental workshop in July this year.

Multimedia artist re, says, 'The opportunity to work within a structure that offers significant personal challenges and the time to reflect, to question and to truly engage in the creation of



● William Yang, David McDermid, 1993

interdisciplinary work from a thematic point of view, is a gift which unfortunately doesn't come along for us artists very often'.

At the project's debut retreat in December 2003 at Port Willunga, South Australia, Professor Holledge remarked on the theme that will govern the creative collaborations: death.

'We expected the theme would stimulate some interesting discussion,' said Professor Holledge. 'Death is a human experience that can not be known or understood without the symbols, rituals and habits of cultural practice. Having observed the artists at their first retreat, I am now also very excited by the journey these various manifestations of the theme will take.'

The concept for the Cultural Diversity Cluster was developed by the Australia Council Multicultural Advisory Committee. For more information visit the Council's website <www.ozco.gov.au>.



● Roman Ensemble, 2004. Photo: Mitra Malekzadeh

‘Continuity’: from the Australia Council Multicultural Advisory Committee

Those of us who are engaged with the ever-challenging issue of cultural diversity, especially in the arts, constantly question how far we have come, as individuals and as a nation.

The reality is that the subjective experience of cultural diversity is as profound and different as is each individual. As we enter a challenging new century, it is impossible to resist participating in this country’s cultural richness and harmony, while drawing on valuable lessons from the past.

The Australia Council, through its Arts in a Multicultural Australia (AMA) policy, has helped to create fertile forums for exploring new forms of artistic expression in multicultural Australia.

The Council has implemented initiatives that have been both visionary and pragmatic—from showcasing culturally diverse artists overseas, through to supporting international conferences dealing with globalisation and the arts.

The Council is excited to be involved in a second conference on cultural diversity, *Empire, Ruins + Networks*. The keynote speech by Okwui Enwezor, ‘Crisis in Global Capital and the War on Culture’, will be followed by two days of lively discussion and delegate participation. The conference will provide a context for the Australia Council Multicultural Advisory Committee (ACMAC) to consider the Council’s next AMA policy.

In consolidating the work of the AMA policy this year, many of the initiatives enter their second or third year—MAMAs, MAPD, kultour, www.kulturanaet.com and Cultural Diversity Clusters. These projects are valuable models of arts and cultural diversity, which we encourage others to adopt.

The journey continues and with the remaining work to be done it is essential that we stay focused. The words of Mahatma Gandhi are appropriate: ‘You must be the change you wish to see in the world’.

*Christine Pulvirenti
Chair, ACMAC*

Who’s on ACMAC?

Members of the Australia Council Multicultural Advisory Committee are nominated from the artform boards of the Australia Council. The chair of the committee is a Council member. All appointments to the Council and its boards are made by the Minister for the Arts and Sport.

Christine Pulvirenti, chair

Ms Pulvirenti lives in Far North Queensland and is very active in the arts and cultural life of her community and at a state level. She is a board member of the Queensland Arts Council and director of the Far Northern Region. Ms Pulvirenti is the president of the Hinchinbrook Arts Council, vice-president of the Hinchinbrook Regional Arts development fund and president of the Townsville region of the Music Teacher’s Association of Queensland. She has been a professional music teacher for 34 years.

Jennifer Martinello, Aboriginal and Torres Strait Islander Arts Board

Ms Martinello is a writer, academic and teacher who lives in Canberra. She has facilitated many cross-cultural arts projects with a focus on bringing Indigenous and multicultural Australia together. A recent project that Ms Martinello has been involved with is *Voices and Spaces: Indigenous and Multicultural Voices in Dialogue*, through the first national conference of the ACT Indigenous Writers Group. The project explores issues about identity, culture, community and the mainstream literary industry for both Indigenous and multicultural writers.

Lucky Oceans, Music Board

Mr Oceans is a multi-instrument musician and double Grammy Award winner. With expertise in diverse musical styles—from world to contemporary to country—he hosts the world music program ‘The Planet’ on ABC Radio National and teaches a course in world music at the University of Western Australia.

Rose Cantali, Community Cultural Development Board

Ms Cantali has an Italian background and is closely involved in Sydney’s Italian community through festivals, filmmaking and other cultural activities. She works as a child and adolescent psychologist, in particular with teenagers considered at risk.

Alicia Talbot, New Media Arts Board

Ms Talbot is the artistic director of Urban Theatre Projects in Sydney. Her practice includes devising, performing and directing. Ms Talbot most recently co-directed *India@oz.sangam*, presented at Parramatta Riverside Theatre as part of Carnivale. In 2002 she directed *The Longest Night*, commissioned by Peter Sellars for the Adelaide Festival 2002.

Setefano Tele, Dance Board

Mr Tele is an independent dance artist based in Perth, who has worked with many companies, including 2 Dance Plus (now Buzz Dance Theatre), skadada, Australian Dancers Company and Company Loaded. He is a sessional tutor at the WA Academy of Performing Arts and co-founder of a dance theatre group, Kompany Kido. Mr Tele facilitates outreach dance programs and has choreographed for a range of companies and events.

Felicia Kan, Visual Arts/Crafts Board

Ms Kan is a Sydney-based artist who regularly exhibits photography, painting, drawing and sculpture. Originally from Hong Kong, her work represents her interest in ‘the investigation of the reciprocities between mediums, processes and visual thinking’.

Wojciech Pisarek, Theatre Board

Mr Pisarek lectures in digital puppetry at Flinders Drama Centre, Adelaide. He was born in Poland and studied at Ludwik Solski State Academy of Theatre Art in Krakow, and Leon Schiller State Film, Television and Theatre Academy in Lodz. He is a PhD candidate exploring the use of real-time animated mask in theatre.

Marie Siganto, Major Performing Arts Board

Based in Brisbane, Dr Siganto is a board member of the State Library of Queensland and a member of the University of Queensland Senate Art Collection Committee. She has served on the Queensland Government Arts Advisory Committee and the Senate of the University of Queensland. Dr Siganto is a former chair of Queensland Performing Arts Centre and a member of the board of Queensland Opera. She is a fellow of the Australian Institute of Company Directors.

Glyn Parry, Literature Board

Mr Parry writes fiction for children and young adults, and publishes fiction for adults. Born in England and now living in Perth, his award-winning novels for children and teenagers include *LA Postcards*, *Monster Man*, *Radical Take-Offs*, *Spooking the Cows*, *Stoked* and *Scooterboy*. Mr Parry serves on the State Library Board of WA and the National Advisory Council of the ABC.



Multicultural Arts Professional Development (MAPD)

The third MAPD program will begin on August 11 2004. Questions or registrations of interest can be directed to Fotis Kapetopoulos on 03 94891967 or <kape@inet.net.au>. For more information about MAPD see <www.strategic-qualities.com/contents.html>.

www.kulturanet.com

kulturanet is a online environment for artists and artworkers interested in cultural diversity. It enables you to showcase your work, and meet other artists, curators and programmers online.

kulturanet creates greater awareness of the talents of multicultural and Indigenous Australian artists, connecting arts and artists in a multicultural Australia. kulturanet is an initiative of the Australia Council's AMA policy, produced by dLux media arts.

New publications

Two reports commissioned by the Australia Council will be published online at <www.ozco.gov.au> in May 2004.

Who goes there? National Multicultural Arts Audience Case Studies by Fotis Kapetopoulos is the first in-depth research to be undertaken in Australia into the audiences for multicultural arts practices. Mr Kapetopoulos was commissioned by the Australia Council to examine the audiences of a kultour program; the audience development for the parallelo and Black Swan Theatre co-production *Novocento*; and the Carnivale festivals in 2002 and 2003.

Multimedia, multiculturalism and the arts is an updated version of a discussion paper prepared for the Australia Council in 1998, entitled *A Multicultural Superhighway?* Originally written by Dr Bill Cope and Professor Mary Kalantzis, the updated version has been prepared by Dr Christopher Ziguas, research fellow at the Globalism Institute, RMIT University.



kultour continues

The network dedicated to touring Australian multicultural arts around the nation presents its third program in 2004, with events in every state and territory. For details visit <www.ozco.gov.au/council_priorities/multicultural/kultour>.

Rona

The Rona Ensemble resurrects the ancient spiritual music and meditation trance from the deepest and most secret practices of Sufi gatherings in ancient Persia.

Melbourne

2.5.04 at Footscray Community Arts Centre, contact 03 9362 8880 and <www.fcarts.org.au>

Adelaide

18.6.04 at Nexus Cabaret Lion Arts Centre, contact 08 8212 4276 and <www.nexus.asn.au>

Hobart

1-2.10.04 at Moonah Arts Centre, contact 03 6214 7633

Brisbane

4.11.04 at Ian Hanger Recital Hall, Queensland Conservatorium, contact Qtix 136 246 or BEMAC 07 3391 4433 or <www.bemac.org.au>

'Batari' Taiko Trio-Plate Tectonics

Batari is a contemporary Taiko (Japanese percussion) ensemble of three performers who blend their wealth of musical and theatrical experience into hybrid forms of contemporary performance.

Darwin

20-22.8.04 at Festival of Darwin, contact 08 8981 0083 or <www.darwinfestival.org.au>

Fremantle, WA

28.8.04 at Kulcha. More information from Kulcha, 08 9228 3724 or <www.kulcha.com.au>

Melbourne

For information contact Multicultural Arts Victoria, 03 9417 6777 or <www.multiculturalarts.com.au>

Teatro del Mundo-La Guerra

Contemporary Flamenco dance and music theatre interpreting the events that led to the outbreak of the Spanish Civil War.

Brisbane

2.7.04 at Cremorne Theatre, QPAC, contact Qtix 136 246 or BEMAC 07 3391 4433 or <www.bemac.org.au>

Lismore, NSW

9-10.7.04 at Star Court Theatre, contact 02 6621 5600 or <www.norpa.org.au>



● Rehearsals for Teatro del Mundo's *La Guerra*, in association with Nexus; left to right, Anita Zazzaro, Yasmine Nicholls and Amelia Barnes. Photograph: Roger Dubois, 2004

Hello Kitty

A night in which Asian stereotypes are subverted and literature becomes glamorous.

Lismore, NSW

23.10.04 at Star Court Theatre, contact 02 6621 5600 or <www.norpa.org.au>

Canberra

13.11.04, presented by the Canberra Theatre Centre and the ACT Writers' Centre, contact 02 6275 2700 or 1800 802 025, <www.canberratheatre.org.au>

Time Out of Joint

An exhibition drawn from the work shown at the Hanoi Fine Arts University in April 2003, curated by Carmen Grostal (FCAC, VIC).

Adelaide

3.6.04-11.7.04 at Nexus Cabaret Lion Arts Centre, contact 08 8212 4276 or <www.nexus.asn.au>



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Australia Council
372 Elizabeth Street
Surry Hills NSW 2010
PO Box 788
Strawberry Hills NSW 2012
Telephone 02 9215 9000
toll free outside Sydney 1800 226 912
fax 02 9215 9111
www.ozco.gov.au