

**CONCLUSION : WHAT IS TO BE DONE ?**

"The process is a dialectical one. As more meanings are changed so will society change and the sexist semantic will be weakened; as society and the sexist semantic rule changes so will more meanings change—even without deliberate intervention. To concentrate on either word meanings or social organisations—to the exclusion of the other—is to invite failure." (Spender:1980:31.)

Any transformation of society is a dialectical process involving many interacting factors. We have examined one particular dialectic between minority migrant music and dominant, Anglo/Australian culture in Australia. The policies of multiculturalism are a result of this interaction. We have also located some of the contradictions in the working out of this dialectic. Fundamental to this study has been the notion that despite the fact that the ideology of multiculturalism is a direct result of migration, most multicultural music is not made by, or for migrants. The multicultural music that has been fostered by Anglo/Australian institutions like the Australia Council has, on the whole been of benefit to Anglo/Australian musicians. As this specific study of seven records demonstrates, this so-called 'multicultural' music is characterised by a stylistic incoherence. Such eclecticism is typical of a music in search of meaning, a purpose and an audience that understands, not only the music but what it symbolises.

I have given an historical account of the development of the ideology of multiculturalism as a means of understanding the phenomenon of multicultural music. In particular, the notion of structural racism has been located as a major stumbling block in the transformation of society from its present Anglo/Australian dominance to truly multicultural. This is a very real conflict of ideology representing different views of what Australia is, and should become. As Spender suggests, we must work at all levels of this conflict. Structural racism needs to be exposed and eliminated. As a part of this process, institutions like the Australia Council should be among the first to be subject to analysis and criticism. As a government instrumentality it is in a position to respond much more quickly and positively, than say the commercial music industry, which has other imperatives. In particular, the Australia Council needs multi-lingual application forms, translation services, bi-lingual project officers, and perhaps even a Migrant Arts Board. This would ensure, as the Aboriginal Arts Board does, that what little money is set aside for migrants from NESBs is not siphoned off into Anglo/Australian pockets.

We also need to hasten the dismantling of Australia's mono-culturalism; the dominance of Anglo/Australian culture throughout society. To achieve this we need the examples and models of the non-

Anglo/Australian people. It is perhaps in their exploitation under Australian capitalism that there is hope. For in their struggles there are surely examples of alternative ways of social organisation, non-oppressive and non-exploitative models. As more of these models develop, Anglo/Australian cultural dominance will weaken. As Anglo/Australian cultural dominance weakens, so will more of these models emerge and develop. This is the dialectic of this thesis. We must concentrate on both aspects. We should encourage migrant musicians from NESBs to continue to develop their skills. They are creating real multicultural music. We must also resist the tendency of dominant, Anglo/Australian culture to co-opt these forms.

We can characterise Anglo/Australia's relationship to its post-war migrants as 'all take, take, take'. This nation has largely been built on migrant labor, without Anglo/Australia sharing much of its influence and power with those migrants, or the dispossessed indigenous peoples of this land. Not surprisingly, this study demonstrates that this 'all take, take, take' relation is mirrored in Australia's music scene. In particular, it is reproduced in the development of multicultural music, and its relationship to migrant musicians and their cultures. This has been greatly assisted by the funding priorities of the Australia Council. If we are ever to be truly 'multicultural', this and many other situations must change. If individual musicians, academics and

musicologists support the interests of migrant musicians, eventually this imbalance will change. By doing so, a small step will be taken on the road to transforming Australian society. For until society changes, until overt and structural racism disappears, until the causes of racism are also banished, Australian culture including multicultural music will always be tainted by Anglo/Australian tokenism.

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