

Australia's Approaches to Cultural Diplomacy With/in Asia: An Overview

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Table of contents

| | | |
|---------|--|----|
| 1 | Introduction | 1 |
| 2 | Cultural diplomacy: terms and practices | 1 |
| 3 | Contexts of Australian cultural diplomacy | 3 |
| 3.1 | Australia's cultural diplomacy: core government programs in DFAT | 5 |
| 3.1.1 | FCI case study: Australia-Indonesia Institute | 8 |
| 3.1.2 | Analysis of AICC and FCIs grants, 2009-10 to 2013-14 | 9 |
| 3.1.3 | Cultural diplomacy in overseas posts: case study of the Australian Embassy in China | 15 |
| 3.1.4 | Aboriginal and Torres Strait Islander Program | 18 |
| 3.1.5 | DFAT initiative in international education: the New Colombo Plan | 19 |
| 3.1.6 | Summary of findings on 'core' cultural diplomacy programs in DFAT | 20 |
| 3.2 | International cultural diplomacy programs involving Federal government agencies | 21 |
| 3.2.1 | Australian Trade Commission (Austrade) | 22 |
| 3.2.2 | Nation Branding: <i>Australia Unlimited</i> | 22 |
| 3.2.3 | The Australia Council for the Arts | 24 |
| 3.2.3.1 | Case study: IETM Asian satellite meeting | 26 |
| 3.2.3.2 | Perceptions about cultural and public diplomacy | 27 |
| 3.2.4 | Other government arts agencies | 27 |
| 3.2.5 | Screen Industry Engagements | 28 |
| 3.2.5.1 | Case study: Asian Animation Summit | 28 |
| 3.2.6 | Tourism Diplomacy | 29 |
| 3.2.7 | International Broadcasting | 31 |
| 3.2.8 | Sports Diplomacy | 33 |
| 3.2.9 | Summary points: Understandings of capability in Australian government agency programs promoting Australian culture in Asia | 36 |
| 3.2.10 | Findings on programs promoting Australian culture in Asia | 37 |
| 3.3 | Independent and non-state cultural diplomacy engagements with Asia | 38 |
| 3.3.1 | On the ground and in the know | 38 |
| 3.3.2 | Asialink | 40 |
| 3.3.3 | Case study: Asia Pacific Screen Academy | 41 |
| 3.3.4 | Case study: Media Arts Asia Pacific | 42 |
| 3.3.5 | Case study: Multicultural Arts Victoria | 44 |
| 3.3.6 | Case Study: Asia Pacific Writers and Translators | 45 |
| 3.3.7 | Case Study: Association of Asia Pacific Performing Arts Centres | 46 |

| | | |
|-------|--------------------------------|----|
| 3.3.8 | Summary of case studies | 47 |
| 4 | Report Conclusion and Findings | |

Australia's cultural diplomacy with/in Asia: An Overview

1. Introduction

This report examines Australian cultural diplomacy activities of relevance to Asia literacy and Asia capability-building practices and potentials. There are two dimensions that shape the way that this account of cultural diplomacy activities is organised. Firstly, the report places Australian activities in terms of a spectrum of approaches to cultural diplomacy, public diplomacy and cultural relations. Secondly, the report documents relevant Australian cultural diplomacy activities in terms of the governmental frameworks in which they take place. The report will consider cultural diplomacy activities: 1) within the core DFAT public diplomacy programs 2) other government agencies in partnership or linked to a 'whole of government' program, and 3) non-government activity linked to the official activities through government funding or facilitation.

This focus on Australia's 'official' cultural diplomacy activities will identify a range of differing understandings and approaches to cultural engagement with Asia. The report does not seek to assess these activities in terms of their strategic effectiveness for Australia as cultural diplomacy, but rather how they contribute, or might potentially contribute to Asia literacy and Asia capabilities. The report will also point to possible synergies between differing cultural diplomacy approaches which may be relevant to developing Asia literacy and capabilities in the fields of arts and culture.

2. Cultural diplomacy: terms and practices

Discussion of terms: Terminology is notably slippery in this area. The terms 'cultural diplomacy', 'public diplomacy' and 'cultural relations' play a role in the following account of Australian activities. **Cultural diplomacy** is often used to delineate a specific role for culture in serving national interests: "Cultural *diplomacy* can only be said to take place when formal diplomats, serving national governments, try to shape and channel this natural flow [of cultural exchange and relations] to advance national interests."¹ In this traditional understanding of cultural diplomacy, activity is located primarily in the shaping and channelling activities of diplomats. Contemporary understandings of cultural diplomacy cannot restrict activity to that of diplomats or official cultural agencies. They typically include a range of government and non-government bodies, cultural practitioners and facilitators operating in the international sphere.

'**Public diplomacy**' began to be used in the 1960s in the US as a broad policy description to demarcate a strategy of engaging foreign publics, in contrast to the often-secretive and enclosed government to government processes associated with traditional diplomacy. Public diplomacy was concerned with 'the influence of public attitudes on the formation and execution of foreign policies'.² Public diplomacy in recent years has come to refer to a broad

¹ Richard T. Arndt, 2005, *The First Resort of Kings. American Cultural Diplomacy in the Twentieth Century*, Washington D.C.: Potomac Books., p. xviii. (original emphasis)

² The Fletcher School, Tufts University, <http://fletcher.tufts.edu/murrow/diplomacy>

spectrum of citizen centred strategies, in which non-governmental actors are given a more prominent role.

Cultural diplomacy is often considered as a subset of public diplomacy.³ This is literally the case in some administrative structures, where cultural diplomacy programs are lodged within Public Diplomacy bureaucracies, as in the Australian case. However, the view of cultural diplomacy as simply a part of public diplomacy belies cultural diplomacy's distinctive character and potential. Some of the features found in cultural diplomacy programs (and these are certainly not unique to them) are that they:

- Enable longer term and in-depth engagements
- Are only indirectly linked to specific national policy or immediate strategic aims
- Provide a means of negotiating across differences

The uniqueness of cultural diplomacy programs lies in their ability in 'creating experiences rather than simply transmitting information', due to the 'longer-term, less policy driven nature of culture.' Arguably, public diplomacy's adoption of an emphasis on greater dialogue and collaboration has moved public diplomacy strategies closer to traditional means of cultural diplomacy.⁴

Cultural relations generally denotes a more open-ended conception of cultural activity in the international sphere. This kind of process may be better matched to the proliferation of cultural and information flows that has accompanied recent globalisation. The emphasis is on mutual and intercultural processes: 'listening to others' stories rather than telling one's own', and 'undertaking longer-term, two-way engagements and residencies that often include singing, dancing and creating together'. A more open policy approach is required to create environments and situations for cultural exchange that may have 'catalytic functions', bridging disparate communities, but without presuming outcomes.⁵ Compared to the more instrumental aims of cultural diplomacy, cultural relations are 'more neutral and comprehensive', their aim is 'not necessarily to seek one-sided advantage.' "At their most effective, their purpose is to achieve understanding and co-operation between national societies for their mutual benefit."⁶

In between are a range of positions regarding national strategic interest: for instance the British Council affirms principles of mutuality, multi-directionality of benefit, and independence from central control, while asserting the priority of maintaining competitive advantage in the global 'commerce of culture.'⁷

³ Simon Mark (2009), "A Greater Role for Cultural Diplomacy", Clingendael Discussion Paper in Diplomacy No. 114 p. 1.

⁴ James Pamment *A New public diplomacy in the 21st century: a comparative study of policy and practice*, London & New York, Routledge, p. 31, 46.

⁵ Andras Szanto, 2012, International Cultural Engagement at a Turning Point: Observations and Recommendations from the Salzburg Global Seminar, Rapporteur's Report, *Public and Private Cultural Exchange-Based Diplomacy: New Models for the 21st Century*, Salzburg Global Seminar, Session 490, Salzburg Austria, p. 6, 14.

⁶ Mitchell, J. M. (1986). *International Cultural Relations*. London, Boston & Sydney: Allen & Unwin in association with The British Council, p. 5.

⁷ Holden, J., 2013. *Influence and Attraction: Culture and the Race for Soft Power in the 21st Century.*, British Council / Demos.

A spectrum of approaches to international cultural engagement: Australian practices can be located in relation to a spectrum of approaches to cultural diplomacy, public diplomacy and international cultural relations. The Australian government’s approach to cultural diplomacy as a subset of its public diplomacy activity can be described as instrumental in relation to national strategic outcomes. However, some of its activities, particularly when carried out by non-government bodies, are characterised by a greater emphasis on mutuality, at times moving closer to cultural relations approaches.

The following working definition of cultural diplomacy in this report foregrounds the strategies of a national government pursuing instrumental aims, while allowing for the multi-layered activities that take place alongside these strategies.

Cultural diplomacy refers to a nations’ efforts to manage and position themselves within an international environment and to extend their interest and persuasion through the use of cultural resources and processes.⁸ Participation in a national cultural diplomacy effort includes government agencies and organisations in partnership with government in both direct and indirect roles: it also includes non-government bodies and individuals linked to governments – however loosely – through funding arrangements, in-kind support, facilitation or mediation.

3. Contexts of Australian cultural diplomacy.

Australia lacks the prominent cultural diplomacy profile of countries with well-known international cultural institutes such as France’s Alliance Française and Institut Français, the British Council, Germany’s Goethe Institute, the Japan Foundation or China’s Confucius Institutes. Australia’s cultural diplomacy core is located within the Public Diplomacy Division in the central foreign affairs ministry, the Department of Foreign Affairs and Trade (DFAT). Hence it is comes under the policy directives of the Public Diplomacy Strategy. The objectives of DFAT’s Public Diplomacy Strategy were recently revised to reflect the priorities of the present government. The principal objectives of DFAT’s Public Diplomacy (2014-16) strategy are to:

Advance Australia’s commitment to economic diplomacy, to underpin prosperity in our region to:

- promote Australia’s competitive investment environment, open and resilient economy, predictable regulatory framework and commitment to trade liberalisation, strong education and training and excellence in science, technology and innovation
- build understanding of Australia’s international role and commitment to deep integration with the Indo-Pacific region
- strengthen Australia’s influence in shaping the international political and security architecture in ways which advance our core national interests

⁸ Loosely adapted from Nicholas J. Cull 2009, *Public Diplomacy: Lessons from the Past*, CPD Perspectives on Public Diplomacy, USC Center on Public Diplomacy at the Annenberg School, Figueroa Press, Los Angeles: ‘An actor’s attempt to manage the international environment through making its cultural resources and achievements known overseas and/or facilitating cultural transmission abroad.’ (19)

- promote Australia as a contemporary, successful, diverse and tolerant nation; and an attractive place to study, visit, live and invest.

The goals of the Strategy are to:

Promote Australia's economic credentials and support our economic diplomacy objectives

Promote, internationally and domestically, Australia's economic diplomacy agenda, which aims to deliver greater prosperity for Australia, our region and the world.

Communicate Australia's commitment to the four objectives of economic diplomacy, across the Department's foreign, trade, investment and development work, specifically:

- Trade: pursue trade liberalisation through bilateral, regional and global trade agreements that open up new markets for Australian exporters and sustain a strong, rules-based architecture for global trade.
- Growth: support global growth by using Australia's aid program and other measures to promote economic reform and infrastructure and through regional and global economic cooperation fora.
- Investment: promote investment into Australia and Australian investment internationally.
- Business: advance the interests of Australian business overseas and the development a stronger private sector in our region, as well as promote Australian tourism.

In addition a key goal is: 'to promote economic empowerment of women and girls and advocate internationally for the importance of women's participation in political, economic and social affairs and leadership for achieving prosperity and stability'.⁹

The current Public Diplomacy Strategy points in the direction of stronger integration into ongoing national political and economic objectives, and clearly reflects a stronger prioritisation of economic interest. This prioritisation of economic outcomes is extended to cultural diplomacy activities: for instance, the various bilateral Foundations, Council's and Institutes (FCIs) are exhorted in the strategy to 'Expand efforts on economic diplomacy including through facilitating dialogue through business leaders and business media exchanges.'

In regards to cultural diplomacy, the Strategy reasserted the Australia International Cultural Council (AICC) as 'Australia's key international cultural diplomacy body.' There had been some criticism of its continuing relevance, both from government and the arts community.¹⁰ In recent years the AICC had largely been inactive in coordinating cultural diplomacy activities: '(t) he Council appeared to have faded into insignificance during 2010-12'.¹¹ The current Public Diplomacy Strategy states that '(t) he re-establishment of the AICC Board will provide strategic high-level advice to Ministers on the Government's cultural diplomacy agenda and maximise arts and cultural diplomacy outcomes from the range of existing activities.'¹² However, in December 2014, the government announced the abolition of the

⁹ Public Diplomacy Strategy 2014–16 - Department of Foreign Affairs and Trade, <http://www.dfat.gov.au/public-diplomacy/public-diplomacy-strategy.html>, Accessed June 13, 2014.

¹⁰ See *Australia in the Asian Century*, White Paper, Australian Government, 2012 p. 271; Carroll and Gantner 2012; *Finding a Place on the Asian Stage*, Platform Papers, Currency Press: Strawberry Hills, p.45.

¹¹ M. Seares, IFACCA, International Database of Cultural Policies. Australia Country Profile, section 3.4.1, <http://www.worldcp.org/australia.php>

¹² DFAT 2014, Public Diplomacy Strategy 2014–16, p. 3.

AICC. Its functions reportedly will be carried out by “a new streamlined advisory body within the Arts portfolio.”¹³

More broadly, Australia’s cultural diplomacy efforts are dispersed, located partly in an administrative core located in DFAT, partly in the activity of other government agencies which have some international ambit, and partly in non-government cultural organisations operating at a still further distance from central control. Attempts to integrate or coordinate these activities has been uneven. In this report Australia’s CD activities are described in terms of their administrative location:

1. Core Australian government Cultural Diplomacy programs based in DFAT’s Public Diplomacy Division, DFAT activity in foreign posts, the Australia International Cultural Council and Foundations, Councils and Institutes (FCIs).
2. Other government-linked organisations and programs (Australia Council for the Arts, Tourism Australia, Austrade,)
3. Independent/ non-government cultural organisations and programs

These are not watertight categories: for instance, independent cultural organisations are rarely entirely autonomous, being linked to other governmental bodies through common networks, knowledge streams, funding arrangements and so on. Indeed, this is what makes them classifiable as cultural diplomacy in terms of our definition.

3.1 Australia’s cultural diplomacy: 1) core government programs in DFAT

In the late 1960s, a Cultural Relations Branch was established in DFAT to manage cultural exchanges, mainly with Asian nations. In the words of its secretary, its purpose was to ‘smooth the way for the pursuit of political and economic objectives [through] image projection and the promotion of mutual understanding between people in different countries.’ Cultural exchanges at this time were fairly sporadic.¹⁴ The present ‘core’ administrative framework for cultural diplomacy dates back to 1998, when the Australia International Cultural Council was established as the peak cultural diplomacy body. The AICC was set up as a consultative body co-chaired by the Ministers of Foreign Affairs and Arts, located within the Department of Foreign Affairs and Trade (DFAT).¹⁵ The AICC described itself as “an advisory group that draws together leaders from government, the arts and business with a common interest in promoting Australia overseas through the arts and culture. Its activities are integral to Australia’s broader foreign and trade policy goals and aim to project a positive and contemporary image of Australia.”¹⁶ The AICC had a relatively small funding base, and managed a range of projects including:

¹³ News of the abolition of the AICC came as this report was being finalised. Harley Dennett, 2014. Government agencies axed in MYEFO announcement. *The Mandarin*. Available at: <http://www.themandarin.com.au/14353-myefo-axed-agency-hit-list/?pgnc=1> [Accessed December 17, 2014].

¹⁴ Stuart Harris cited in Mary Quilty & David Goldsworthy (2003), “Social and Cultural Engagement”, in Edwards, P., & Goldsworthy, D. (Eds.). *Facing North. A Century of Australian Engagement with Asia. Volume 2 1970s to 2000*. Carlton, VIC: Melbourne University Press/ Department of Foreign Affairs and Trade, p. 285.

¹⁵ Margaret Seares, with John Gardiner-Garden (2011), *Cultural Policies in Australia*, Australia Council for the Arts, p.18.

¹⁶<http://dfat.gov.au/aicc/guidelines.html>

- Focus Country programs which develop a ‘cultural year’ in a target country. These aim to “strengthen and deepen ties...through integrated arts and cultural events and activities”¹⁷
- the AICC grants program which supported country focus programs and DFAT priority regions or events, and sometimes supplemented the FCI sponsored bilateral grants (see below).

While Australia has a highly centralised public diplomacy function, coordinated from within the Foreign Affairs ministry, it also has a somewhat unique set of arrangements that predated the AICC. The ‘bilateral foundation model’ was developed over time to build relations (mainly) in Asia in a Cold War context largely through people to people and cultural means. Bilateral foundations were set up to build closer relations with particular countries, or to help rebuild relations. The first of these bodies was Australia-Japan Foundation in 1976, followed by the Australia China Council in 1978. The role of the foundations was important in establishing key relations in Asia. For instance, Garnaut in 1990 stated that the Australia China Council had ‘helped to lay a base of interest [in Australia] in China’.¹⁸

DFAT now hosts ten Foundations, Councils and Institutes (FCIs) focused on bilateral relations, seven of them being Asia-focused. The FCI management of projects provides a diversified means of supporting cultural diplomacy programs. Board members are appointed directly by the Foreign Minister. However, the political appointment of the FCIs is tempered by a relatively autonomous, ‘arm’s length’ relationship with DFAT and the Minister.

The FCI are:

- Australia-China Council (ACC)
- Australia-India Council (AIC)
- Australia-Indonesia Institute (AII)
- Australia International Cultural Council (AICC)
- Australia-Japan Foundation (AJF)
- Australia-Korea Foundation (AKF)
- Australia-Malaysia Institute (AMI)
- Australia-Thailand Institute (ATI)¹⁹
- Council for Australian-Arab Relations (CAAR)
- Council on Australia Latin America Relations (COALAR)
- Australia-France Foundation (AFF)

The FCIs continue to reflect Australian cultural diplomacy’s strong regional focus on Asia: all of them centre on bilateral relations with Asian countries with the exception of the Council

¹⁷ <https://www.dfat.gov.au/aicc/programs.html#focus>

¹⁸ Rosaleen Smyth 2008, *Managing Australia’s image in Asia*, Australian Journal of International Affairs, 49:2, 223-236, p. 225. Garnaut cited, p. 227

¹⁹ In December 2012, it was announced that the Australia-Malaysia Institute and the Australia-Thailand Institute would be amalgamated to form the Australia-ASEAN Institute. *Govt to slash 175 Commonwealth agencies | The Australian*. Available at: <http://www.theaustralian.com.au/news/latest-news/govt-to-slash-175-commonwealth-agencies/story-fn3dxiwe-1227157054681> [Accessed December 17, 2014].

for Australian-Arab Relations Arab, the Council on Australia Latin America Relations and the Australia-France Foundation, which manage far fewer funded projects.²⁰ The Asian focused FCIs each manage country-specific programs chosen from applicants including arts organisations, educational business or science bodies, or individuals. These programs are funded through the International Relations Grants Program (IRGP), the main grants program within the Department of Foreign Affairs and Trade. The IRGP provides grants “to foster people-to-people and institutional links – bilaterally and regionally – in support of the Government's foreign and trade policy goals and to project a positive contemporary image of Australia.”²¹ Each organisation manages its own grants program: while priority areas may differ, grants must support the overall IRGP goals, demonstrate public diplomacy benefits for Australia, and include activities in priority regions or focus countries that are appropriate to local contexts.²² In general, FCI managed grants aim to promote long-term links between Australia and the particular Asian country.

In the years since the FCIs were established, much has changed in terms of both the flow of international exchanges and the practices of diplomacy. Nicholas Jose, who was cultural counsellor at the Beijing Embassy noted that ‘until the late 1980s almost all Australian academic, cultural and sporting exchanges with China in some way involved the Council.’²³ The subsequent proliferation of links to China, and to Asia generally, has much to do with the opening up of Asian markets and political structures. Now a plethora of institutions – cultural, educational, business, sporting and other civil society bodies – manage their own links with Asian countries independently of diplomatic channels. Rather than gatekeeping, Australian embassies now play a facilitating and mediating role, offering support and encouraging network building. The bilateral foundations have become much less central in DFAT’s public diplomacy, although the FCIs foster and support many effective projects that promote people to people links on the basis of bilateral relations. Increasingly there is a preference at government agency level for projects involving international linkages with agency partners, rather than on the people-to-people exchange between two countries favoured by the foundations. As far back as 1995, Rosaleen Smyth noted discontent within DFAT with the foundations’ multiple structures, with the need to deal with disparate boards with quirky interests, and with assessing numerous projects that were difficult to justify in terms of measurable short-term results. However, Smyth concluded that ‘people-to-people style diplomacy, aimed at creating non-government, if government-facilitated, links, is by its very nature a diffuse process.’²⁴ The argument for maintaining the bilateral foundations continues to be that a concentration of experts are able to pool their knowledge to enable ongoing programs appropriate to a specific country emphasising people to people contacts and utilising small grants.²⁵ The ‘core’ cultural diplomacy effort through the AICC and the FCIs delivered a polyglot mix of arts activity, cultural collaborations, educational and other people to people exchanges. Each FCI has the autonomy to develop slightly different emphases, although programs bear an overall resemblance. An examination of one bilateral

²⁰The priority regions for the AICC were, in order: 1. Asia, 2. South Pacific, 3. Middle East and Africa, 4. The Americas and Western Europe. <http://www.dfat.gov.au/aicc/>

²¹<https://www.dfat.gov.au/councils/> accessed 25/06/2014

²²<http://www.dfat.gov.au/aicc/guidelines.html>

²³ Nicholas Jose 1993, ‘The Web that Has No Weaver: Observations on Australia-China Cultural Exchanges Since 1979, in Don Grant and Graham Seal (eds.), *Australia in the World: Perceptions and Possibilities*, Perth: Black Swan Press, p.294

²⁴ Smyth 1995, p. 230

²⁵ Interview with Andrew Donovan, board member of Australia Indonesia Institute, May 15, 2014.

FCI may be useful to understand the way in which they work to deal with specific relationships and governmental issues.

3.1.1 FCI case study: Australia-Indonesia Institute

Founded in 1989, the Australia-Indonesia Institute (AII) was set up to ‘add depth and breadth’ to links with Indonesia in order to maintain better relations with Australia’s closest neighbour.²⁶ The AII has sought to develop programs that strengthen institutional linkages. In recent years AII’s ‘flagship’ programs have been the BRIDGE (Building Relations through Intercultural Dialogue and Growing Engagement) schools exchange, and two strong civic exchange programs, the Australia-Indonesia Youth Exchange Program, and the Muslim Exchange Program. (AII programs accounted for more than half of the FCI spending on civic exchanges between 2009-10 and 2013-14.)²⁷

The BRIDGE school exchange program was initiated by AII and is its main vehicle for supporting Indonesian language learning in Australia and developing strong links between schools in Indonesia and Australia. It funds visits by Indonesian teachers to Australian schools and supports an online collaborative curriculum strategy linking Australian and Indonesian schools. The program was implemented through funding assistance from the Myer Foundation and Australian Aid. BRIDGE is implemented in partnership with Australian Education Foundation which has facilitated its extension to China, Korea and Thailand.²⁸

In 2013-14, AII supported some 28 grant programs that encouraged people to people connections in areas such as arts, education, youth exchanges, interfaith activities and media exchanges. These programs are carefully thought through to ensure maximum impact in terms of ongoing people to people connections and understanding between the two societies, given the small budgets available. The board is very conscious of the tiny amounts of funding: “we’ve found that some of the smallest programs we fund have extremely large impacts on the community in Indonesia and the community in Australia.”²⁹

For instance, the Snuff Puppets extraordinary visual and theatrical spectacular *Wedhus Gembel* was developed as a cross-cultural collaboration with Indonesian artists from Jogjakarta over a number of years.³⁰ Its development was seeded with the help of several small grants (\$10-15K) from AII. From the AII Board’s perspective that investment generated a big impact in terms of the development of the work and in opportunities for the Indonesian artists who have been able to travel to perform the work, for instance at the recent Australian Performing Arts Market. This reflects a desire to build greater reciprocity into cultural programs. AII’s Arts and Culture Strategy encourages partnership and collaboration between Indonesian and Australian artists while recognising the disparity in position between

²⁶ Elaine Mackay cited in Rosaleen Smyth (1995). Managing Australia’s image in Asia. *Australian Journal of International Affairs*, 49(2), p. 227.

²⁷ Data on FCI grants from <http://www.dfat.gov.au/dept/grants/> (accessed February 10, 2014)

²⁸ http://www.dfat.gov.au/aai/programs/bridge_program.html

²⁹ This case has been informed by conversations with Andrew Donovan, AII Board member, DATE

³⁰ http://www.snuffpuppets.com/shows/Wedhus_Gembel

artists in Australia and Indonesia. The strategy prioritises projects supporting Indonesian artists' residencies in Australia, improving Indonesian artists' access to Australian arts festivals, a fellowship for an Indonesian artist in an Australian arts institution.³¹

A foreign policy dispute arose in November 2013 when leaked documents brought to light Australian surveillance monitoring of the Indonesian president and his wife. The resultant diplomatic freeze affected many aspects of Australia-Indonesia relations, including the recall of the Indonesian ambassador. AII was involved in planning and support for Ozfest Indonesia, DFAT's 2014 country focus festival of Australian culture. This major festival had to be cancelled and replaced with a lower profile cultural program.³² For AII, the priority at this time was to ensure the continuation of programs connecting the countries, and to keep lines of communication open: "There's an understanding on the part of the Indonesians that the government relations will have its ups and downs. It's important that the actual cooperation and contact at a person to person level is maintained."

Key points: The example of the Australia Indonesia Institute gives a picture of the operation of the bilateral institutes, with their primary emphasis on ongoing people to people exchanges at some distance from immediate political imperatives, enabling AII programs to continue. Given their small funding base, FCIs such as the AII have made a virtue out of necessity in their practice of developing small-scale, low-budget programs that aim to have maximum impact on the level of people to people networks. In addition, the AII exemplifies a shift in the FCIs programs towards greater reciprocity and mutuality in outcomes that may differ to approaches in DFAT and other agencies. The example of AII's BRIDGE schools program's evolution into a regional model should encourage a closer examination of other programs that might work on a regional scale.

3.1.2 Analysis of AICC and FCIs grants from 2009-10 to 2013-14:

As noted, Australia's 'foundation model' of cultural diplomacy can be criticized as a labyrinth of fragmented programs, with differing emphases, that are tricky to evaluate. On the other hand, from the Australia-Indonesia Institute's perspective, a multitude of small programs can seed many sustainable people to people links. How can we better assess the contribution of the foundations model to Australia's cultural diplomacy in broader terms? In order to develop a better understanding of programs as a whole, we examined data on Asia-focused bilateral grants administered through the AICC and Asia-focused FCIs.

The aim was to classify the broad types of programs funded, the fields of professional activity and exchange that were supported, and the style of engagement involved. The methodology involved statistical analysis of DFAT spreadsheets of funding for AICC and FCI grants over a five year period, 2009-10 to 2013-14. The construction of new variables and the cross-tabulation of data were used to examine the broad types of activity funded, the proportion of funding for each category etc. The typology of types of engagement in arts programs was developed by interpreting online project information, both from DFAT and other online

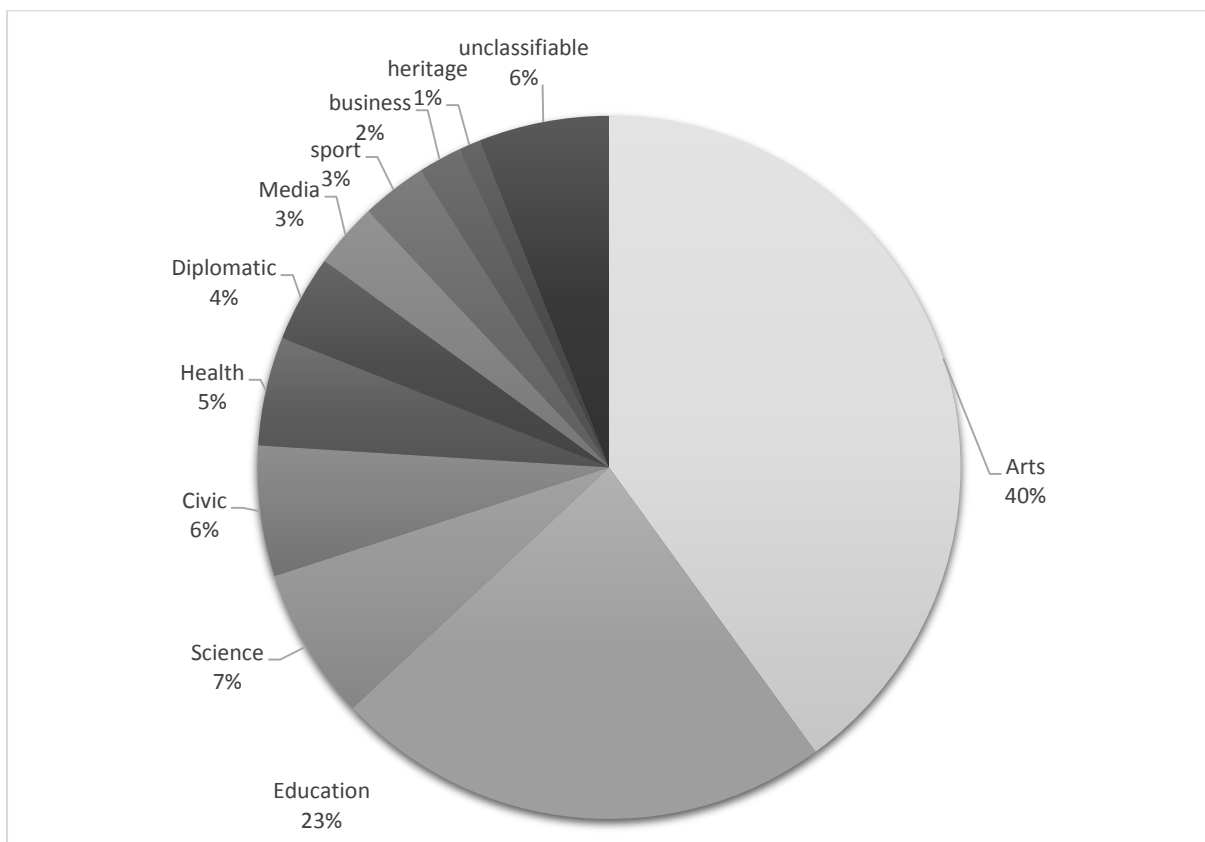
³¹ www.dfat.gov.au/aai/strategy.html

³² See P. Riordan, Australia backtracks on cultural festival in Indonesia over spying scandal, *Canberra Times*, June 5, 2014. <http://www.canberratimes.com.au/act-news/australia-backtracks-on-cultural-festival-in-indonesia-over-spying-scandal-20140607-zrz7i.html>

sources, and developing a simple scale to match our assessment of the program’s level of engagement.

The Asia-focused programs managed by the FCIs and AICC over a five year period, from 2009-10 to 2013-14, were analysed and placed into categories, based on project descriptions and available online material. 1371 projects were funded, at a cost of around \$25.9 million.³³ The grants have been divided into ten ‘activity categories’: *Arts, Science and other Research collaborations, Education, Civic, Health and Safety, Diplomatic, Media, Sports, Business Diplomacy and Heritage*.³⁴ These categories were constructed in the research process based on information on the DFAT grants spreadsheet and other on-line descriptions of projects.

Figure 1: Number of grants per activity category, percentages³⁵



³³ Spreadsheets of grant recipients from the AICC and FCI grant programs were analysed for a five year period, from 2009-10 to 2013-14. Non Asia-focused activity was excluded from the data. Data was obtained from <http://www.dfat.gov.au/dept/grants/> (accessed February 10, 2014)

³⁴ **Science and other research collaborations** includes only science engagements involved research activity. **Business** included only projects that clearly involved **business diplomacy** and international promotions. **Education** includes international exchanges between educational institutions such as schools and universities, but excludes research collaborations.

³⁵ 87 projects, around 6 percent of the total, were not categorised due to insufficient available project information.

Arts was the largest category of AICC and FCI grants: it increased in importance over the five year period. There was a significant number of grants for *Science* and other research collaborations, although the relatively small grants were often only supporting small components of a research program. *Education*, with some 23% of projects funded, is a major category, both in terms of people to people engagement and building capabilities. It includes many activities, from scholarship assistance for individual students to study at schools or universities, supporting Australian Studies departments, supporting Asian language programs, school exchanges, and cultural programs in schools and universities both in Australia and in Asian countries.

Analysis of other categories (Figure 1) showed the breadth of funded cultural diplomacy activities that fall outside of the arts, science and education fields. The following categories were generated to describe these areas of activity. *Civic* activities (89 projects, 6 percent of total) encompass ‘pure’ examples of people to people exchanges, such as youth engagements, and religious and inter-faith engagements. Bilateral partnerships around *Health* issues (67 projects, 5 percent) also included public safety programs: lifesaving and swimming programs were prominent, not surprisingly given Australia’s strong cultural and service background in this area. The *Diplomacy* category (53 projects, 4 percent) comprises activities directly connected to various diplomatic exchanges between Australia and another nation, or to initiatives of multilateral bodies such as the UN. The *Media* category (39 projects, 3 percent) includes internships and exchanges for journalists in print and broadcast media. India, Korea and Indonesia were most engaged in this area, as well as in media and journalism conferences and inter-country broadcasting initiatives. Journalism internship and exchange programs have long been funded by DFAT: programs with Korea, India and Indonesia were prominent. *Sports* programs (36, 3 percent) were mostly small people to people programs, linking groups through a disparate range of sports, including Asian sports like gateball and taekwondo (there is a Taekwondo Diplomacy Foundation in Korea). There is considerable scope for expansion of sports-based exchanges through the foundations: this may be considered in DFAT’s reorganisation of the sporting diplomacy area (see below). AICC and FCI grants did not support *Business* diplomacy in any substantial way, although various industry based exchanges such as internships were included in the ‘other’ category. (The emphasis on economic diplomacy in the recent Public Diplomacy strategy may change this balance.) The *Heritage* category (11 programs, 1 percent) included projects linking Asian countries with Australian heritage expertise, in areas such as technical conservation, heritage management and museum partnerships. While heritage engagements were a minor activity, it has been suggested that Australian heritage bodies are well positioned to undertake more intensive heritage diplomacy in the Indo-Pacific.³⁶

Table 3: Comparison of Activity Categories by total funds allocated, Percentages of total Asia-directed funding

| Activity Category | Total grants \$ | % |
|-------------------|-------------------|------------|
| Arts | 10,095,504 | 40 |
| Business | 718,720 | 3 |
| Education | 4,841,170 | 19 |
| Science | 1,813,021 | 7 |
| Other | 7,870,849 | 31 |
| Total | 25,339,264 | 100 |

³⁶ Winter, T., 2014. Heritage Diplomacy and Australia’s Responses to a Shifting Landscape of International Conservation. *Alfred Deakin Research Institute Working Papers*, Series 2(No 45).

Table 4: Grant funding amount by agency by Activity Category

| | Arts \$ | Business \$ | Education \$ | Science \$ | Other \$ | Total \$ |
|-------------------------|-------------------|--------------------|---------------------|-------------------|------------------|-------------------|
| AICC | 4,091,158 | 0 | 0 | 0 | 66,000 | 4,157,158 |
| Aust Japan Foundation | 1,420,799 | 157,750 | 944,767 | 445,221 | 1,318,659 | 4,287,197 |
| Aust Malaysia Institute | 392,772 | 0 | 308,883 | 203,034 | 939,893 | 1,844,582 |
| Aust Thailand Institute | 377,431 | 78,984 | 398,102 | 98,461 | 499,119 | 1,452,096 |
| Aust-China Council | 991,634 | 408,436 | 1,023,828 | 459,081 | 857,716 | 3,740,695 |
| Aust-India Council | 968,871 | 18,000 | 567,776 | 284,582 | 1,288,874 | 3,128,102 |
| Aust-Indonesia Inst | 825,315 | 0 | 725,226 | 45,910 | 1,939,551 | 3,536,002 |
| Aust-Korea Foundation | 1,027,523 | 55,550 | 872,588 | 276,733 | 961,037 | 3,193,432 |
| Total | 10,095,504 | 718,720 | 4,841,170 | 1,813,021 | 7,870,849 | 25,339,264 |

Table 5: Grant funding by agency by Activity Category, percentage of each Activity Category

| | Arts % | Business % | Educatio n % | Science % | Other % | Total % |
|---------------|---------------|-------------------|---------------------|------------------|----------------|----------------|
| AICC | 41 | 0 | 0 | 0 | 1 | 16 |
| Aust Japan | 14 | 22 | 20 | 25 | 17 | 17 |
| Aust Malaysia | 4 | 0 | 6 | 11 | 12 | 7 |
| Aust Thailand | 4 | 11 | 8 | 5 | 6 | 6 |
| Aust-China | 10 | 57 | 21 | 25 | 11 | 15 |
| Aust-India | 10 | 3 | 12 | 16 | 16 | 12 |
| Aust-Indon. | 8 | 0 | 15 | 3 | 25 | 14 |
| Aust-Korea | 10 | 8 | 18 | 15 | 12 | 13 |
| Total | 100 | 100 | 100 | 100 | 100 | 100 |

Looking at the dollar value of funding across cultural activity categories presents a different picture. Arts programs were clearly the largest category in terms of numbers of programs: the arts grants of the seven Asian focused FCIs amounted to just over \$6 million. The average value of FCI arts grants was just \$13,584 – a small amount for an international project. AICC programs accounted for 41% of all Asian-focused arts grant spending: used largely to bankroll country-focus programs where concentrated funding is required to deliver large-scale showcasing of Australian culture. Arts program grants made up virtually all of the AICC's grants in the five year period.

Arts programs as an indicator of changing approaches in cultural diplomacy

Arts programs in all of their diversity are a good means of gauging directions in cultural diplomacy, because they encompass an array of values (high art or low art, traditional or avant-garde styles), differing methods of production and industry structures, and a range of processes of engagement (cultural showcasing, engagement with audiences, or intercultural

collaboration between cultural producers). Various forms of art engage different audiences and create different kinds of opportunities for intercultural engagement.

The following table breaks down arts programs into art form categories, which were generated in the research. Taken together, the performing arts (theatre and performance, dance and music) were the most prominent (around 42%), followed by visual arts (18%). Screen based arts were not so prominent as expected (10%), perhaps the grants are not substantial enough to make much of an impression on the budgets required for cinema, television and animation projects. Screen based arts are supported through other government funding programs, including Screen Australia and state screen bodies (see Section 3.2.5).

Table 6: Asia-focused arts programs funded through the AICC/FCIs by artform (2009-10 to 2013-14).³⁷

| Artforms | \$ | % |
|--------------|------------|------------|
| Music | 105 | 19 |
| Visual | 100 | 18 |
| Theatre | 75 | 14 |
| Screen | 53 | 10 |
| Literature | 48 | 9 |
| Dance | 41 | 8 |
| Design | 21 | 4 |
| Other arts | 100 | 18 |
| Total | 543 | 100 |

Table 7: Comparison of funding amount by artform category, total funding and percentage of Asia-directed funding

| Artforms | \$ | % |
|--------------|-------------------|------------|
| Visual | 2,667,037 | 26 |
| Music | 1,852,461 | 18 |
| Theatre | 1,633,344 | 16 |
| Screen | 713,404 | 7 |
| Dance | 569,446 | 6 |
| Design | 509,280 | 5 |
| Literature | 457,065 | 5 |
| Other arts | 1,693,466 | 17 |
| Total | 10,095,504 | 100 |

The relative share of art form funding per project pointed to some unevenness. Visual arts received a somewhat larger share of funding (26 percent of funding for 18% of projects), largely due to two relatively large cash injections by the AICC supporting major exhibitions that took place in DFAT

³⁷ Explanation of artform categories: ‘Design’ includes architecture-related projects. ‘Visual’ arts includes a range of forms such as photography, ceramics, crafts, and sculpture, and installation works. ‘Theatre’ also includes other performing arts such as circus, performance art and comedy. ‘Music’ includes opera. ‘Other arts’ includes projects involving more than one art form, multidisciplinary arts, and art forms that did not fit the above categories, such as hybrid arts and digital arts.

country focus years: *Papunya Painting: Out of the Desert* at the National Art Museum of China in 2010 (\$550,000); and a joint exhibition, *Tell Me, Tell Me: Contemporary Australian and Korean Art 1976-2011* at the Museum of Contemporary Art, Sydney and the National Museum of Contemporary Art in Seoul (\$231,000).³⁸ On the other hand, literature projects (some 5% of budget for 9% of projects), were far less expensive per project.

Arts provide a good focus to examine styles of engagement in AICC/FCI programs. Contemporary arts afford many opportunities for collaboration and engagement with audiences. Also information describing arts projects tends to be more explicit about partnerships and collaborative processes, since engagement process is regarded as an important element in creative projects. To what extent had programs engaged with other cultural producers and audiences, beyond one-way cultural projection or ‘showcasing’? Arts programs funded in two years (2009-2010 and 2013-2014) were categorised into three broad groups to construct a typology of arts engagement: 1) cultural showcasing and presentation; (broadcasting and information, touring and exhibitions etc.); 2) bilateral exchange and dialogue; or 3) more open-ended collaborative projects grounded in intercultural exchange. Analysis was based on short project descriptions in the DFAT funding spreadsheets as well as supporting web-based research.

Table 8: Typology of Arts Engagement:

| | 2009-10 | | 2013-14 | | Total | |
|----------------------|-----------|------------|-----------|------------|------------|------------|
| | n | % | n | % | n | % |
| Showcasing | 28 | 33 | 7 | 8 | 35 | 21 |
| Dialogue | 45 | 54 | 52 | 62 | 97 | 58 |
| Collaboration | 7 | 8 | 23 | 27 | 30 | 18 |
| Ungrouped | 4 | 5 | 2 | 2 | 6 | 4 |
| Total | 84 | 100 | 84 | 100 | 168 | 100 |

Analysis of projects funded in these years suggests a slight shift away from showcasing and projection. There was a noticeable shift from showcasing towards projects involving greater dialogue and collaboration within projects. The most notable increase was in the number of collaborative arts processes generating shared work, from seven to 23 cases.

Summary of analysis of FCI’s grants programs: The following points can be made, on the basis of the above figures, and the examination of project material available online:

- FCI grants are generally small, with the exception of some AICC grants
- Grants programs generate a wide range of people to people activities channelled through bilateral relations.³⁹
- Arts and education are clearly the largest activity categories of programs enabling significant potential impacts on a regional scale. Programs have sometimes been extended beyond bilateral frameworks, for example the BRIDGE schools exchange program operating in Indonesia, Thailand, China and Japan.

³⁸ http://www.nma.gov.au/exhibitions/papunya_painting_out_of_the_australian_desert/home;

<http://www.mca.com.au/collection/exhibition/tell-me-tell-me-australian-and-korean-contemporary-art-1976-2011/>

³⁹ It is important to note that this analysis does not encompass all of the activities of the FCIs, but only the grants program. Other funding or sponsorship may be found to supplement particular programs.

- Such examples suggest that there could be ways to combine the expertise and flexibility of the bilateral foundations with the development of broader regional programs.
- FCIs support some significant areas of people to people exchange, such as civic processes, health and safety initiatives, and media internships. Areas of Australian cultural expertise and capability, for instance community arts techniques, health and safety, journalism and media exchanges, and heritage expertise are important elements in FCI programs, and could be further consolidated and leveraged on a regional basis.
- The analysis of FCIs arts programs suggests a shift from showcasing and one-way cultural projection to more collaborative and mutualistic strategies.

3.1.3 Cultural Diplomacy in overseas posts: case study of the Australian Embassy in China

DFAT's Embassies and Consulates throughout the world play an important role in both public diplomacy and cultural diplomacy activities. Yet cultural activities supported by foreign posts, discrete islands of Australian governance, tend to be hidden from view. The world of the embassy and consulate has changed greatly: this change has been characterised as a shift from club diplomacy to network diplomacy. Club diplomacy involves socialisation within a world of similar people, focused largely on 'negotiating agreements between sovereign states.'⁴⁰ Network diplomacy, by contrast, may entail engagements with the complications and inconsistencies of a culturally diverse and highly networked environment. In this environment the networked diplomat must 'cultivate all relevant constituencies' in home, host and other countries.⁴¹ How does this description match with the task of doing cultural diplomacy in the contemporary embassy? The following observations of cultural diplomacy activity in an overseas post is based on conversations with diplomatic staff at the Australian Embassy in Beijing and Consulate in Shanghai in April 2014.

Cultural diplomacy activities take place alongside other diplomatic functions within the Embassy's Public Affairs section: there are no dedicated job descriptions for cultural work. Public Affairs is divided into the spheres of media and culture. Cultural diplomacy activities are primarily targeted at Chinese media channels. The Embassy's Chinese media interface is the area of the largest overlap between media and culture activity. Much of the core public diplomacy work is connected to the political and economics team's work, supporting, for instance, Australia's chairing of the G20. By contrast, cultural diplomacy activities are less immediately linked to national policy issues and more to longer-term processes and exchanges between nations. As such, the ambit of a post's cultural diplomacy activities is to a large extent 'what we make it', although this takes place within a broader public diplomacy framework determined in consultation with posts, and discussions within and outside the portfolio, before being disseminated by Canberra. Programs must be justified in terms of policy and outcomes, and argued for with DFAT in Canberra, who allocate budgets for particular posts, and look at the value of particular programs against overall goals.

⁴⁰ Heine, J. (2013). From Club to Network Diplomacy - Oxford Handbooks. In A. F. Cooper, J. Heine, & R. Thakur (Eds.), *The Oxford Handbook of Modern Diplomacy*. Oxford: 2013.

⁴¹ Ramesh Thakur cited in P. M. Goff, (2013). Cultural Diplomacy. P. 429. In A. F. Cooper, Heine, & R. Thakur (Eds.), *oxford handbook of modern diplomacy* (pp. 419–35). Oxford University Press.

Cultural diplomacy practices and initiatives

Staff in the cultural team in Beijing generally held a dynamic view of culture in a situation of rapid change and global engagement with PRC. They perceive the cultural landscape in China as a volatile and changeable environment. There is an ongoing monitoring of emerging cultural trends and a curiosity about the many things happening in the Chinese arts and cultural scene in China.

Programs and activities are planned with the aim of maximising impact in the Chinese media and specific publics. The local criteria for the support of programs is 1) relevance for young people, 2) the ability to extend and convey programs to ‘the regions’ beyond Beijing and Shanghai, and 3) the ability of the project to further connections and extend networks – ‘sustainability’.

There is now greater imperative to move beyond showcasing cultural material, to ‘add value’ to cultural engagements and generate networks in Asia. Even major ‘high culture’ touring acts like the Sydney Symphony Orchestra have a strategy of developing long term partner relations in China and extensive collaboration with Chinese musical development.⁴² Also, staff working with cultural diplomacy partnerships must consider the ongoing impact of programs in Australia as well as in China, although this multi-directional aspect of the work is not written into the project descriptions.

The recurring programs initiated by the Embassy illustrate the broadening of strategies aimed at extending and diversifying audiences and building networks and collaborations. The annual **Australian Writers Week** was first presented in Beijing in 2008 with four authors. The 2014 event featured nine Asian-Australian writers appearing in a range of venues across nine cities: Beijing, Shanghai, Chengdu, Guangzhou, Suzhou, Nanjing, Ningbo, Hefei, and Hohhot (Inner Mongolia). Venues and audiences were carefully considered regarding their function, encompassing publishing events, existing Chinese literary festivals, schools and universities (including the network of Australian Studies Centres), libraries and workshops.⁴³ The **Australia-China Publishing Forum** specifically aims to develop networks with the Chinese Publishing industry: the 2014 Forum focused on digital publishing, and entailed a delegation of Australian publishers travel to Beijing and Anhui Province to engage with Chinese publishers for briefings, presentations and business matching sessions. The Writers Week, which now stretches to almost a month, was supported by two Chinese media partnerships: with Shandong TV and China Publishing and Media Journal. The organisation of Writers Weeks suggests a shift from simple showcasing to maximising mobilisation of networks within the literature field in China as well as Australia.

The annual **Australia China Film Industry Forum** was launched for the 2010 Year of Australian Culture in China. The Forum is co-organised with other screen industry partners, including AusFilm and Screen Australia. Even more than the Writers Week, the Film Forum has an explicit industry focus: it is an industry meet where work is pitched, and funding sought – there is a business matching side, and there are forums, panels on industry aspects

⁴² The Sydney Symphony Orchestra Will Tour China in Summer, Continuing Its Relationship with the Mainland, South China Morning Post.”, June 6, 2014, <http://www.scmp.com/lifestyle/arts-culture/article/1496735/sydney-symphony-orchestra-will-tour-china-summer-continuing>

⁴³ A web article by Benjamin Law about his participation in Australian Writers Week mentions addressing eight different audiences including expats, university students and a LGBT centre in Chengdu, the highlight for Law. www.creative-asia.net/content/benjamin-law-inon-china

and potential collaboration such as film production, co-production, film financing and a showcase on 3D post-production. The Film Forum typifies current approaches to cultural diplomacy in prioritising a commercial style, ‘deals being made, networking and collaborative possibilities’, along with public diplomacy messages [which] ‘can be a part of that, whether through the content or the relationships that are developing.’ The Film Forum tackles complicated issues of bilateral industry collaboration: helping Australia players coming to grips with issues within the Chinese industry environment, whether censorship, distribution, or co-production; coordinating Australian industry pitches, bringing together Federal & state government screen bodies, and working at all levels of the supply chain with Chinese producers who are not necessarily aware of Australian capacities, such as their contribution to Hollywood productions.⁴⁴

In its cultural diplomacy role the Australian Embassy acts more as monitor and facilitator, rather than as a presenter and coordinator of cultural material and images. The cultural team locates emergent activity, new patterns in the Chinese landscape markets and tastes. For example, the Embassy is monitoring the area of design – fashion, architectural and industrial design – and focusing on Beijing Design Week and China Fashion Week as a means to make institutional linkages between buyers, peak bodies, and audiences. In September 2014, the Embassy organised an inaugural Australian Design Industry Delegation to Beijing Design Week.

Embassy staff support Australian capabilities to engage with Chinese markets and to sustain these engagements. For Australian cultural producers, there are complicated learning situations, the need to develop realistic expectations, and to plan for long-term engagements with a wide range of contacts. Ongoing learning and capability development is not only required for Australian producers or cultural marketers in China; it extends in both directions to Chinese collaborators, and also to audiences and cultural bodies in Australia.

Summary of key points:

- Importance of the initiative and people skills in the posts, and their desire to have their fingers on the cultural pulse.
- Programs have been extended beyond the one-way presentation of messages and cultural showcasing, and towards the facilitation of cultural networks.
- focus on related commercial and industrial opportunity, i.e. on cultural and educational industry promotion, and ‘economic diplomacy’
- Capability issues: cultural staff facilitation reinforces an emphasis on sustained engagement to connect with the China market, marshalling market intelligence, monitoring changing tastes and opportunities, the need for innovation, being ‘in for the long haul’, and the ongoing need to extend and update networks and partnerships/ collaborative opportunities

⁴⁴ Dale Fairburn (2013). *Third Australia-China Film Industry Forum (ACFIF) and the Shanghai International Film Festival 13-16 June 2013*. Screen Australia. Retrieved from http://www.screenaustralia.gov.au/cmspages/handler404.aspx?404;https://www.screenaustralia.gov.au:443/getmedia/0f812517-c227-4410-ae7c-c1eac7adf8a1/rpt_AustraliaChinaForum2013.pdf

3.1.4 Aboriginal and Torres Strait Islander Program

DFAT has a long-established Aboriginal and Torres Strait Islander Program (ATSIP) that “develops projects and initiatives that underline the important contributions of Australia's Indigenous peoples through their involvement in the arts, business, industry and professional fields; and displays exhibitions owned or leased by DFAT, throughout the world.”⁴⁵

ATSIP has a relatively modest budget, less than \$200,000 per annum. It supports the development of ATSI programs for International engagements, although Indigenous projects are not limited to this program. An example of reciprocal engagement with Asia is *Kerjasama* (Collaborate) in which Asian artists engage with Indigenous communities and artistic practices, and ATSI artists are able to work with contemporaries through residencies in countries such as Indonesia. This program was developed in partnership with Asialink Arts.⁴⁶

While ATSIP supports capacity-building programs for Indigenous artists and organisations, its principal aim is to showcase ATSI culture to overseas audiences and in the process enhance overseas understanding of Indigenous cultures. As an informant from DFAT expressed it: “Indigenous people and culture are important to Australian Identity, and therefore it is crucial for public diplomacy to create positive understandings of Indigenous culture.”

ATSIP supports international touring visual arts exhibitions and organises performing arts tours. The major visual arts exhibitions developed recently featured work from Balgo in the Western Australia desert, demonstrating ‘the strong connection Aboriginal people have with their traditions and the ways in which they are being maintained today’; and *Message Stick*, an exhibition of eleven urban-based artists described as ‘personal, provocative and at the forefront of contemporary art practice.’⁴⁷ This reflects ATSIP’s desire to present a balance of ‘traditional’ and ‘contemporary’ work.

Aboriginal and Torres Strait Islander (ATSI) artists have provided a significant amount of the content of Australian cultural diplomacy programs, particularly in showcasing contexts such as focus country programs. For instance, the *Australian Culture in China* program (2011-12) included three major desert art exhibitions from Papunya, Balgo, and Warburton, the art and documentary exhibition *Trepang: China and the Story of Macassan-Aboriginal Trade*, prints and textiles of the late Jimmy Pike, and an Australia-China cultural exchange *No Name Station*. Indigenous performing arts included Bangarra Dance Theatre, the Chooky Dancers, and Didgeridoo artists Mark Atkins and William Barton.⁴⁸ Indigenous art lends a distinctiveness to Australian culture and strongly enhances Australian public diplomacy

⁴⁵ <http://www.dfat.gov.au/indigenous/> The Aboriginal and Torres Strait Islander program has a relatively modest budget, less than \$200,000 per annum. It supports the development of ATSI programs for International engagements, although Indigenous projects are not limited to this program.

⁴⁶ Asialink arts website,

http://asialink.unimelb.edu.au/arts/residency_program/2015_asialink_arts_residency_program_application_information/residency_laboratory/kerjasama_indigenous_arts_residencies_in_regional_australia_and_indonesia

⁴⁷ <https://www.dfat.gov.au/indigenous/#balgo>

⁴⁸ Australian Culture in China program, Australian Culture in China. Imagine Australia website. Available at: <https://imagineaustralia.net/en/events/year-of-culture-archive/indigenous-arts/> [Accessed December 18, 2014].

which broadly supports the presentation of Australia as a pluralistic, multicultural and democratic country with strong interests in ‘deep integration’ with the Indo-Pacific region.⁴⁹

Nevertheless, there are tensions in utilising ATSI artists to fulfil public diplomacy objectives of presenting Australia as pluralistic, multicultural and democratic⁵⁰ when difficult issues of Indigenous poverty, health status, and social inclusion are well known. Simply ‘leveraging’ the international success of ATSI artists may simply expose contradictions between this success and the difficult social and economic circumstances that confront Indigenous peoples. ATSIP appears to be aware of the required balance. As a DFAT spokesperson said, ‘we don’t hide problems, but we emphasize positive achievements.’⁵¹ For instance, the internationally respected Bangarra Dance Theatre have a track record of representing Australia in DFAT sponsored programs in Vietnam, Thailand, China and Mongolia. Bangarra often works with historical and political themes including colonial contact, Indigenous incarceration and the devastation of nuclear testing at Maralinga.

DFAT’s ATSIP program is intended to give coherence and focus to the representation of ATSI culture. An expanded and more broadly focused ATSIP program could leverage the strong interest in Indigenous art in Asia and elsewhere, while supporting a better understanding of Indigenous Australian cultures in Asian countries. It could take a role in guiding the integration of programs with ATSI content and participation, support collaborative and multi-disciplinary projects, and the furthering of international opportunities for ATSI artists and organisations.

3.1.5 DFAT initiative in international education: the New Colombo Plan

The New Colombo Plan “aims to lift knowledge of the Indo Pacific in Australia by supporting Australian undergraduates to study and undertake internships in the region.”⁵² As such it is clearly of interest to this study, since it proposes to contribute to capabilities to engage with Asia through a scholarships program. The New Colombo Plan, an initiative of the Foreign Minister, Julie Bishop, is being managed by DFAT. This gives a clear message that education is a key element of public diplomacy and that Asia capabilities are an important outcome for the government.

Scholarships have long been a major part of Australia’s efforts to create links with other nations, particularly in the Indo Pacific. The Australia Awards distribute some \$310 million worth of scholarships to Australian educational institutions that are targeted to build knowledge capacities and technical skills in the students’ home countries as well as building enduring people to people links with Australia.⁵³ The Australia Awards were formerly administered through Ausaid, but since the shift of international aid functions to DFAT in 2013 they are now a DFAT responsibility. A 2009 Lowy Institute report suggested that international aid-related programs such as scholarships to assist developing countries should

⁴⁹ DFAT, Public Diplomacy Strategy 2014-2016, <http://www.dfat.gov.au/public-diplomacy/public-diplomacy-strategy.html>

⁵⁰ DFAT, Public Diplomacy Strategy 2014-2016, <http://www.dfat.gov.au/public-diplomacy/public-diplomacy-strategy.html>

⁵¹ Interview with DFAT public diplomacy officer, October 8, 2014.

⁵² <https://www.dfat.gov.au/new-colombo-plan/about.html>

⁵³ In December 2014 <http://aid.dfat.gov.au/australia-awards/Pages/default.aspx>

be more strongly connected to Australian public diplomacy goals and that they could play a more effective role in developing people-to-people links, extending Australia's influence and improving Australia's image overseas.⁵⁴

The New Colombo Plan aims to correct the imbalance of the largely one-way student flow – i.e. Asia to Australia – by enabling a significant cohort of Australian students to experience life and learning in Asia. This is a welcome shift to a 'longer view.' The NCP will contribute to Asia literacy and capabilities in many areas. The extent to which it extends Asia capabilities will depend on many factors including how well targeted scholarships are, and the extent to which the scheme is supported by the Australian public and institutions. Study periods will have to be substantial enough to enable immersion beyond a touristic experience. As David Lowe put it, students will have to be 'great listeners and learners.'⁵⁵ New Colombo learning experiences will be supported by a cultural training initiative to be developed jointly by the Bennelong Foundation, Asialink Business and the Myer Foundation.⁵⁶

3.1.6 Summary of findings on the 'Core' Diplomacy Programs based in DFAT

The official cultural diplomacy function is embedded in the public diplomacy division of Australia's Foreign Affairs Department. The AICC and bilateral foundations largely focused on the Asian countries deemed most important to Australian interests in the latter part of the twentieth century. The foundations deliver a 'classic' array of small scale cultural diplomacy projects in the areas of arts, education exchanges, and civic engagements. This bilateral activity coexists with a range of more multilaterally focused government activity focused more on industry or sectoral promotion.

The analysis of FCIs grant programs points to fragmented programs that are rarely able to support initiatives fully or beyond a 'seeding' period. Programs can nevertheless achieve strong people to people outcomes, building on local expertise.

Arts and education are the key areas where CD activity could make a difference in broader contexts. The BRIDGE program is an example of a local (i.e. bilateral) initiative that has been able to achieve regional scope through partnerships and knowledge networks.

Evidence of changing approaches in arts projects supported by the FCIs that may reflect a broader interest in collaborative processes and mutual outcomes. This may reflect a change in thinking about cultural exchange and global processes in the arts world and funding bodies (see Australia Council below).

The abolition of the AICC in December 2014 signals a change in the nature of 'core' cultural diplomacy programs. It was reported that the Minister for Foreign Affairs and the Minister for Arts would jointly agree on funding and arrangements for a new streamlined advisory

⁵⁴ *Australia's Diplomatic Deficit*. Lowy Institute for International Policy. (2009). Retrieved September 8, 2014, from <http://www.lowyinstitute.org/publications/australias-diplomatic-deficit>

⁵⁵ David Lowe, "New Colombo Plan can change how we see Asia – if done right", *The Conversation*, June 25, 2014. <https://theconversation.com/new-colombo-plan-can-change-how-we-see-asia-if-done-right-28301>

⁵⁶ http://foreignminister.gov.au/releases/Pages/2014/jb_mr_141202c.aspx

body to be located within the Arts portfolio.⁵⁷ This would effectively shift cultural diplomacy programming out of DFAT ministry – the effect may be to further sideline cultural diplomacy initiatives, or to allow greater cultural expertise to be brought to bear on programming and policy.

Issues of evaluation and assessment were regarded by most interviewees as highly problematic. There is a feeling that the metrics don't work to demonstrate the anecdotal known success of cultural diplomacy or people to people processes. The new Public Diplomacy Strategy flags the intention to 'develop methodologies to review impact and effectiveness'.⁵⁸ It would be hoped that these measures will also be relevant to cultural diplomacy outcomes which and the long term processes and diffuse audiences they entail. There are three broad approaches to evaluation in public diplomacy: outcome analysis, network analysis and perception analysis. Outcome analysis is the most common measure of impacts, obtained by measuring outputs in terms of attendance or press mentions. Perception analysis is similar to the kind of approach adopted in branding indexes. Network analysis may be the most appropriate for people to people exchanges, as it is most concerned with long-term processes, connections, exchanges and flows of knowledge.⁵⁹

Resources for cultural diplomacy initiatives particularly the FCIs are meagre. In the words of a report by the Lowy Institute, 'a scant \$6 million is shared between 9 bi- or multi-lateral councils foundations and institutes across the whole range of their operations, despite the fact that these represent some of our most important regional and international relationships'.⁶⁰ Carroll and Gantner proposed the replacement of the AICC and FCIs with an Australian International Cultural Agency operating at arm's length from the government to better coordinate cultural programs and relate them more strongly to the Asian region as a whole.⁶¹ With the abolition of the AICC there is some prospect of improved program coordination in a new arrangement within the Arts Ministry. However, there is unlikely to be a strong priority given to cultural diplomacy, either in terms of resources or ministerial attention.

3.2 International cultural diplomacy programs involving Federal government agencies

This section presents an overview of Federal government cultural diplomacy activities outside of the core DFAT programs. The areas considered are: creative industry promotion and nation branding (Austrade); international arts market development (Australia Council for the Arts); screen industry promotion and collaboration (Screen Australia, Australian Broadcasting Corporation); sports diplomacy (DFAT, Austrade, Ausport, the Australian Sports Commission, Australian sports Institute); international broadcasting (Australian Broadcasting Commission), and tourism (Tourism Australia).

⁵⁷ Harley Dennett, 2014. Government agencies axed in MYEFO announcement. *The Mandarin*. Available at: <http://www.themandarin.com.au/14353-myefo-axed-agency-hit-list/?pgnc=1> [Accessed December 17, 2014].

⁵⁸ DFAT, Public Diplomacy Strategy 2014-2016, p. 6.

⁵⁹ James Pamment (2013). *A New public diplomacy in the 21st century : a comparative study of policy and practice*. London and New York: Routledge, pp. 32-6.

⁶⁰ O'Keeffe, A., & Oliver, A. (2010). International Broadcasting and its Contribution to Public Diplomacy. Lowy Institute. Retrieved from http://www.lowyinstitute.com/files/pubfiles/O%27Keeffe_and_Oliver_International_broadcasting_WP_full.pdf

⁶¹ Carroll, A., & Gantner, C. (2012). *Finding a Place on the Asian Stage*. Strawberry Hills: Currency Press, p. 43, 58.

3.2.1 The Australian Trade Commission (Austrade) is the agency tasked with supporting Australian trade, industry and business internationally. It is administratively located within DFAT and typically has a strong presence in the work of overseas embassies and consulates. Austrade in recent years has taken on an increasing role in promoting particular Australian creative industries, including screen industries, Indigenous art, music, performing arts, visual arts, publishing, and digital games. Austrade is particularly geared to capability development in its role of offering advice and support to investors, exporters, and businesses looking to develop international markets, including cultural industries. In this latter task they bring together market intelligence of overseas markets, often derived from on the ground expertise in overseas posts, and ongoing consultation with players in particular industries. Austrade often develops ‘industry capability reports’ assessing the capacities and strengths of particular industries.

The *Cultural Precincts Industry Capability Report*⁶² addresses the capacities of Australian creative industries to exploit the opportunities presented by significant cultural hub developments in Hong Kong (West Kowloon Cultural Precinct), South Korea, China (Shanghai and Beijing). The capability report analyses Australian industry capabilities at many points of the supply chain: for instance, the industry strengths of specific Australian companies are briefly listed under: 1. Infrastructure, Sustainable Design and Engineering; 2. Programming, Curation and Research; 3. Venue, Facilities and Production Management; 4. Audience Engagement, Education and Public Relations; and 5. Technology and Communications.

The capability analysis is accompanied by support programs to assist Australian businesses to win contracts. For instance the Austrade office in Hong Kong featured a detailed presentation of the stages of the West Kowloon Cultural Precinct, stressing the Supply Chain Opportunities in areas such as architecture, acoustics, fit out, audience development, ticketing, management consultancy and offering assistance with tenders.⁶³

Austrade’s approach of analysing whole industry processes in order to support international opportunities is of interest for this study since it explicitly focuses on expertise, capability and proven achievements. The industry capability reports are based on a broad knowledge of networks, markets both overseas and domestic, industry supply chains, and capacities for collaboration.

Nevertheless, Austrade’s conception of industry capability differs from the notion of Asia capability. Capability in industry is understood in terms of already formed human capital, rather than abilities that require ongoing development and are highly contingent on interaction and exchange particularly in intercultural situations.

3.2.2 Nation Branding: *Australia Unlimited*

An important new addition to the repertoire of public diplomacy in recent years is nation or country branding, a relatively new sphere of national promotion that has only been adopted by governments since 2004.⁶⁴ High status is given to success in rankings such as the Anholt-GfK Roper Nation Brands Index (NBI), the Monocle Soft Power Survey and the Reputation

⁶² <http://www.austrade.gov.au/Export/Export-Markets/Industries/Cultural-Precincts>

⁶³ <http://www.austrade.gov.au/Export/Export-Markets/Countries/Hong-Kong/Market-Profile#.Uw1auYVsihk>

⁶⁴ Diego Navarro 2012, ‘Boomerangs and Creativity’, Institute for Culture and Society Occasional Paper 3.2, http://www.uws.edu.au/__data/assets/pdf_file/0003/396372/ICS_Occasional_Paper_Series_3_2_Navarro_Final.pdf

Institute. Austrade was given the task of developing an Australian brand. Austrade contracted Taylor Nelson Sofres (TNS), a leading multinational PR company and a global branding agency, to develop Brand Australia and its digital platform Australia Unlimited. Extensive qualitative and quantitative research was carried out in 2010 to measure ideas and stereotypes about Australia against that of other countries. In the first phase some 14,000 interviews were conducted in fourteen countries, while in the second phase the branding concept was tested with a further 3000 interviews. The findings, that Australia is well regarded for its liveability, clean environment, natural features, agricultural production etc. and is less well known for its cultural and scientific achievements are hardly surprising. The strategy of Australia Unlimited was to emphasise Australian innovation, culture, creativity, technology and science. The branding model allows mapping against the perceived attributes of other nations (Australia has many similarities to Brazil's branding profile), and the image of the nation can be differentiated in terms of its reception in different countries. The research process behind branding campaigns involved a detailed comparative attempt to understand perceptions of nations and what influences them.

Nation branding has become a prominent public diplomacy tool, although arguably it is not in itself a cultural diplomacy practice. Nevertheless branding increasingly provides a framework for cultural promotion activities. The importance of branding differs greatly depending on the agency: tourism is an international activity that is strongly linked to branding strategies (see section 3.2.6 below). *Future Unlimited* is the brand developed under Australia Unlimited for Australian educational institutions marketing internationally. It is used under licence by educational bodies to convey the benefits of Australian education. The brand identity is supported by 'images of individuals, set in a workplace environment, who convey a sense of achievement and confidence, and the photography uses a sense of light and space to convey Australia's positive and optimistic outlook'.⁶⁵ Nation branding is clearly a projective strategy, and while it must be included in a consideration of diplomacy strategies it is limited in its potential to extend people to people engagement.⁶⁶

Brand Australia's purpose is 'to develop a knowledge base, assets and strategies that can be used to help enrich Australia's reputation over time.'⁶⁷ Australia Unlimited was implemented as a website and digital media platform, and provided the basis for the development of the sub-brands mentioned. Australia Unlimited's public output is largely in the form of 'success stories', aimed particularly at showing Australia to be 'as clever as it is beautiful.' The categories for the stories are: Business, Culture, Design, Environment, Food, Science, Society and Technology. Within this framework there was considerable publicising of Australian creative and cultural resources and capabilities for international audiences. Australia Unlimited's four year funding has now lapsed. At present the Australia Unlimited brand is being subsidised by Austrade operating funds, and features little new material. The recent Public Diplomacy Strategy includes a resolution to 'strengthen branding, including co-branding with the national brand, Australia Unlimited.'⁶⁸ At this stage, the future funding status of Australia Unlimited is unknown.

⁶⁵ <http://www.austrade.gov.au/Education/Future-Unlimited/How-the-brand-was-developed/How-the-brand-was-developed#.VBw-4RZ0Zvc>

⁶⁶ <http://www.australiaunlimited.com/page/brand-australia/engage>; TNS Australia *Building Brand Australia* (n.d.) Power Point display [NOTE: Commercial in confidence status]

⁶⁷ <http://www.australiaunlimited.com/brand-australia/engage>

⁶⁸ DFAT 2014 Public Diplomacy Strategy 2014-16, p. 5.

3.2.3 The Australia Council for the Arts is the Federal government's arts funding and advisory body. While the Australia Council is a national arts body focused largely on domestic provision and support, its role in the international arts sphere has become more significant as art and cultural expression become globalised phenomena.

The Australia Council has been moving beyond an 'outbound' approach to incorporate more reciprocal strategies and programs, to embed their programs within an understanding that art increasingly operates across a 'borderless' international field. International collaboration will be supported more strongly by the development of a network of international brokers to facilitate collaborations. These directions are important planks of the Australia Council's 2014-19 Strategic Plan ⁶⁹, although concrete details are lacking in the document itself.

The Australia Council's Market Development section is the area that deals most clearly with international cultural engagement in terms of concrete programs. Market Development supports programs seek to "take artists and their work to national and international markets, seed collaborations and relationships to drive national and international activity, and support artists and arts organisations to deliver on their market development goals." ⁷⁰ 'Market development' should be distinguished from marketing: it entails a more developmental interest in the capabilities of artists and arts organisations to negotiate the increasingly global terrain of art's field of activity. The *Market Development Skills Package* is a capacity building program relevant to international arts engagement: Market Development sought out companies doing international touring and conducted face to face workshops which were later developed as a web resource. ⁷¹ Market Development has worked closely with Indigenous artists: five Indigenous companies were involved in developing a program that encourages Indigenous artists to locate themselves within an art field, and to consider options for pursuing international careers.

Market Development has an annual budget of some \$13 million, running some 55 grants programs and 38 initiatives supporting international mobility and exchange. This supports programs to enable artists to take their work national and international markets, and to enable collaborations and relationships at national and international level. They also run some 55 grants programs supporting international mobility for Australian arts. Examples of these are:

Going Global, a quick response fund to support international touring of contemporary performing arts aimed to extend the life and scope of Australian work and to extend international appreciation. ⁷²

Art Fare: provides support for people in the visual arts sector to attend international visual art, and design fairs. ⁷³

Booked: a travel fund supporting publishers and literary agents promoting Australian literary works and authors, developing international interest and demand for Australian literature and developing international networks. ⁷⁴

⁶⁹ A culturally ambitious nation: Strategic plan. (2014). Australia Council for the Arts. Retrieved from <http://2015.australiacouncil.gov.au/strategic-plan/>

⁷⁰ http://2014.australiacouncil.gov.au/about/structure/market_development

⁷¹ http://www.australiacouncil.gov.au/about/structure/market_development accessed March 2, 2014

⁷² <http://2014.australiacouncil.gov.au/grants/2014/going-global>

⁷³ <http://2014.australiacouncil.gov.au/grants/2014/art-fare-28-March>

⁷⁴ <http://2014.australiacouncil.gov.au/grants/2014/booked>

An example of a partnership between Market Development and an Australian peak body is *Sounds Australia*, described as “Australia’s music market development initiative, established to provide a cohesive and strategic platform to assist the Australian music industry access to domestic and international business opportunities”⁷⁵ *Sounds Australia* is an industry partnership initially established with music copyright agencies APRA and AMCOS and also involving state government arts and industry bodies.⁷⁶ *Sounds Australia* was a major contributor to DFAT’s Ozfest country focus program in India in 2012, the largest Australia cultural program presented in India. The program presented renowned Indigenous musicians such as Geoffrey Gurrumul Yunupingu and Mark Atkins, and enabled collaborations such as the explorations of Carnatic music and jazz by the Australian Art Orchestra, Guru Kaaraikkudi R. Mani and the Sruthi Laya ensemble.⁷⁷

As mentioned, Australia Council programs are moving towards programs with greater reciprocity and mutual outcomes: their Strategic Plan ambitiously flags artistic reciprocity as a principle that will accompany the participation of Australian art in a global network of arts partnerships.⁷⁸ An example that is directly relevant to cultural exchange with Asia is the *Asia in Australia* grant which ‘supports Australian arts companies and presenters to invite artists and companies from Asia to present their work, or undertake a commissioned project with an associated premiere, in Australia’. The objectives of this grant program are: “to enable Australian audiences and artists to access exciting work from our region; to support creative exchanges with Asian partners; and to increase programming options of work from our region for Australian presenters”.⁷⁹

The *Creative partnership with Asia* program is a recent (non-market) initiative supporting partnerships between artists working in Australia and in Asia. It aims to ‘increase artistic collaborations with Asia leading to the creation of new work’ and to ‘develop long term networks between artists in Australia and Asia. This should involve outcomes in both countries in terms of both activity and presentation of work.’⁸⁰

Supporting *artist’s residencies* is a long established strategy for building mutual and sustained relationships with artists and arts organisations in Asia. The Arts Residency Program was established by the Australia Council in in the early 1990s, then management was handed over to Asialink. The Australia Council is still the most significant funder of Australian artist residencies. Residencies were initially for visual artists only, then later for performing artists, arts managers and writers. Residencies are no longer organised on the basis of art form, but are divided into residencies with Asialink hosts, self-initiated residencies, a residency laboratory, and reciprocal residencies.⁸¹ Recognising that the exchange of artists with countries such as Asian countries is often highly asymmetrical, the Australia Council is currently examining ways to build more reciprocity into the residency program.

⁷⁵ <http://www.soundsaustralia.com.au/>

⁷⁶ This example underscores the role of state agencies in supporting artists working internationally and the interests of cultural industries overseas.

⁷⁷ <http://creativeaustralia.arts.gov.au/module/creative-australia-pathways/theme-connecting-to-national-life-for-a-social-and-economic-dividend/pathway-cultural-exchange-and-diplomacy-to-drive-stronger-deeper-and-broader-international-engagement/case-study-sounds-australia/>

⁷⁸ A culturally ambitious nation: Strategic plan. (2014). Australia Council for the Arts. Retrieved from <http://2015.australiacouncil.gov.au/strategic-plan/>

⁷⁹ <http://2014.australiacouncil.gov.au/grants/2014/asia-in-australia>

⁸⁰ <http://2014.australiacouncil.gov.au/grants/2014/creative-partnerships-with-asia-initiative>

⁸¹ Bettina Roesler, ADD REF

The IETM Asian Satellite was an initiative of the Australia Council that utilised a more global and multi-polar approach to cultural engagement with Asia.

3.2.3.3 Case Study: IETM Asian Satellite Meeting

The IETM Asian Satellite Meeting took place in Melbourne in May 2014. It brought together a cross-section of artists, producers, presenters, funders and intermediary organisations from Asia, Europe and Australia.⁸² IETM is a European networking initiative for the performing arts that has extended its scope over time through six satellite networking events in Asia. This was the first IETM satellite to take place in Australia: it represented a new way of working for the Australia Council – supporting a multi-directional professional dialogue designed to create new networks with Asian arts initiatives at the centre.

The Asian Satellite was hosted and largely funded by the Australia Council. It came out of a long process whereby the Australia Council was able to set up an office in Brussels with IETM creating opportunities to curate programs with Australian performing artists and to extend networks and advocacy for Australian arts.⁸³

Over 240 delegates from Asia, Europe and Australia took part in a dense program presented over five days, including project presentations, information sessions, working groups, engagement with Melbourne’s innovative Next Wave Festival, a meeting and panel with Res Artis, the international network of artist residencies,⁸⁴ and a forum on cultural diplomacy and soft power. The Lab, part of Art Centre Melbourne’s Asian Performing Arts Program the Melbourne Arts ‘enabled twenty artists and connectors from Australia and the countries of Cambodia, India, Indonesia, Japan and Hong Kong to work together preceding and after the IETM Satellite to explore new artistic conversations.’⁸⁵ The driving rationale of the event was to generate productive links between arts professionals around new ideas. As the Australia Council’s project manager for the IETM collaboration, Sophie Travers, put it, the event was carefully designed so that ‘no one should go away empty handed.’ It was possible to actually witness ideas and processes forming, and the ‘click’ that enables collaboration to happen.

Outcomes: The Asian Satellite was a long range venture involving considerable risk. It has been judged a success in positioning Australia as a significant performing arts player in the region. Capabilities generated from the event include skills acquisition, collaborative development, negotiation of differing cultural contexts and the workings of other systems and processes, making and consolidating partnerships, and building profile. For Australia, the IETM satellite gave a sense of the Australian arts community as a mature host, giving the floor to others, and enabling a reciprocity of exchanges with mutual outcomes that will continue into the future.

3.2.3.3 Perceptions of cultural and public diplomacy roles

How does the Australia Council connect to cultural and public diplomacy strategies and operate in relation to other agencies? There are marked differences in rationale between DFAT and Australia Council interviewees concerning international engagements. Most marked were perceptions of agencies having distinctive rationales in their approach to

⁸² <http://ietm.org/melbourne>

⁸³ <http://www.australiacouncil.gov.au/arts-in-daily-life/artist-stories/ietm-asian-satellite-meeting-part-one/>

⁸⁴ http://www.resartis.org/en/meetings/external_meetings/may_2014_-_inaugural_meeting_asia_australia_europe_creative_residency_network/

⁸⁵ Alicia Talbot, *The Space In Between*,

http://2014.australiacouncil.gov.au/__data/assets/pdf_file/0013/201910/The-Space-In-Between.pdf

working internationally. For instance, I was told that “the aims of the public diplomacy unit in DFAT don’t necessarily align with the aims of the programs of the Australia Council.” another staff member contrasted the Australia Council’s emphasis on artistic excellence with DFAT’s, understood as either ‘strategic interests or making links’. Still another person saw a difference in approach between the Australia Council’s interest in mutual artistic development and Public Diplomacy’s focus on presenting Australian work or Australian identity.

Australia Council staff were inclined to place the role of ‘doing’ diplomacy and making connections on the ground with artists rather than with the agency. In this view, the diplomacy is ‘done by artists on the ground’ without agency involvement. Arts professionals “do not see themselves as representing the nation, but maybe they see themselves representing Australian contemporary arts.” There is an emphasis on professional artistic activity in the field as the source of intercultural connection, without requiring specific direction: “Artists are excited by working cooperatively, they want to work globally. They are attuned to travel, they have enthusiasm for new cultural situations.” These observations of offhand talk are included to highlight the everyday understandings of what people do and how they relate to what others do (they are not at all unique to the Australia Council). They underscore differences in working rationales for international cultural engagement that are important to recognise if government agencies are to work together in a collaborative way.

3.2.4 Other government arts agencies

While the Australia Council is the national funding and advocacy body for the arts, government agencies at state and territory level are also important players in the cultural diplomacy field. All Australian states run international arts industry promotions and manage programs of international arts. The main agencies are: Arts NSW⁸⁶, Arts NT⁸⁷, Arts Queensland⁸⁸, Arts South Australia⁸⁹, Arts Tasmania⁹⁰, Arts Victoria⁹¹, and the Department of Culture and Arts, Western Australia.⁹²

State funding often co-supports cultural diplomacy programs. A survey of Victorian arts organisations suggests that the largest funding source for Asia-focused arts projects may have been Arts Victoria.⁹³ Specific state based programs have been important in developing cultural links with Asia, for instance Queensland’s strong role in linking with Asian Arts, most notably through the Asia Pacific Triennial (and see the case study on the Brisbane-based Asia Pacific Screen Academy below). Arts Victoria has had a memorandum of understanding with the National Arts Council in Singapore since 1998 which has enabled many arts exchanges and collaborations. Adelaide’s OzAsia Festival has been supported by the South Australian government and Arts SA since 2007.⁹⁴

⁸⁶<http://www.arts.nsw.gov.au/index.php/category/funding><http://www.arts.nsw.gov.au/index.php/category/funding>

⁸⁷<http://www.artsandmuseums.nt.gov.au/arts/grants>

⁸⁸<http://www.arts.qld.gov.au/funding/qiamea/index.html>

⁸⁹<http://arts.sa.gov.au/grants/>

⁹⁰<http://www.arts.tas.gov.au/artsatwork>

⁹¹

http://www.arts.vic.gov.au/Arts_in_Victoria/News/2013/Grants_support_international_opportunities_for_local_artists

⁹²<http://www.dca.wa.gov.au/artflight>

⁹³ *On the ground and in the Know* ADD REF

⁹⁴<http://www.adelaidefestivalcentre.com.au/ozasia-festival/partners/2014-sponsors/>

3.2.5 Screen Industry Initiatives

Film and TV production is a highly industrialised cultural activity that is increasingly globalised: international co-productions are now the rule. Efforts to develop collaborations are increasingly oriented towards the Asian region. Australia has signed co-production treaties with China and Singapore, and further co-production treaties are being sought with Malaysia, India and South Korea. Growing media markets have been fuelled by economic growth in countries such as China, Malaysia, Republic of Korea and Singapore. The screen industries are a good illustration of the web of state-supported engagement and support relationships that support international market processes: from co-production treaties, government relations, broadcasters and film agencies, and regional bodies and film marketing and festival events.

Screen Australia is the national funding body for the Australian screen production sector. It has a strong interest in fostering relations with Asian Countries. Screen Australia has developed important relationships with counterpart agencies such as the Media Development Authority (Singapore), the State Administration of Press, Publications, Radio, Film and Television, the China Film Co-production Corporation, and the Shanghai Film Group (China), the Korean Creative Content Agency, and the Multimedia Development Corporation and National Film Development Corporation (Malaysia).⁹⁵ Engagement with the industry in Asia is supported through Screen Australia programs such as *Enterprise Asia*, which promotes film business links by supporting delegations to key film markets,⁹⁶ and a travel grant program that supports producers to attend festivals and film markets. In addition, Screen Australia partners with DFAT to enhance Australian engagement with overseas markets. Screen Australia supported the Australia China Film Industry Forum in partnership with the Australian Embassy in Beijing (see above). Screen Australia is also involved in providing cultural content for cultural diplomacy programs, for instance for focus country programs. From Screen Australia's perspective, the screen industry and Screen Australia play a role in supporting Australia's reputation for creative and technical skills, professionalism, and experience in generating content in international markets.⁹⁷

3.2.5.1. Case study: Asian Animation Summit

The Asian Animation Summit (AAS), a regional initiative involving the Australian Broadcasting Corporation and Screen Australia, illustrates the complicated development of a market engagements in a globalised industry. Animation is a medium that now only funded through international co-production arrangements. Production costs are high, but they can be managed through an international division of production tasks and financing.

The Asian Animation Summit is an annual market event that showcases quality animation projects seeking investors and partners to stimulate opportunities for co-production and financing within the region. The impetus for AAS could be traced to delegations to Korea supported by the Australia Korea Foundation and the Australian Film Commission, the

⁹⁵ Screen Australia: Publications: Common Ground report. (2013). Retrieved February 22, 2014, from http://www.screenaustralia.gov.au/about_us/pub_commonground.aspx

⁹⁶ http://www.screenaustralia.gov.au/news_and_events/2014/mr_140214_asia.aspx

⁹⁷ *Common Ground*, p. 4.

forerunner of Screen Australia. Korea had a strong interest in developing digital media content, including animation. Contacts were made with the Korean Creative Content Agency, the Korean government agency promoting all forms of media content, and key figures in film and animation production. When Kim Dalton became director of ABC TV he moved to formalise links with the Korean animation industry. The ABC was developing a children's channel that required new content, particularly animation for children. The experience of connecting with key players in Korea led to the further extension of networks in Asia. The AAS was conceived as an umbrella event – modelled on the French event Cartoon Forum⁹⁸ – which would bring together creatives, producers and investors to an intense pitching event. The AAS would be supported by a partnership with KOCCA (Korea), SIPA, DITP (Thailand) and MDA (Singapore),⁹⁹ who all committed to provide support to enable producers to present their work at the event.

The first Asian Animation Summit took place in Kuala Lumpur in 2012. The event was a success for Australia: Australian projects were the strongest, and several gained financial support, resulting in ventures involving five to eight million dollars. Creative and industry connections were developed, and the AAS was established as a regular market showcase for the region. Kim Dalton was at pains to stress the lengthy process required to establish networks and partnerships to enable such an event: the process is organic, requiring flexibility and responsiveness, and ongoing resources. Government support and legitimacy added weight to their endeavours because it is problematic to marshal many small producer enterprises, and because Asian governments have a strong interest in growing their screen industries.¹⁰⁰ Recently in 2014, the ABC withdrew its funding for AAS and Screen Australia reduced its support. Asian associates were surprised by this withdrawal, since they associate the AAS with strong Australian involvement. While the Asian Animation Summit can be considered a successful Australian initiative, it raises questions about the need to maintain the continuity of strategic commitments.

3.2.6 Tourism Diplomacy

Tourism is understood by the government to be a key plank of economic diplomacy, facilitated through people to people links. The main partners in tourism diplomacy at a Federal level are: Tourism Australia, DFAT, and Austrade, as well as the many state-level agencies who contribute to a 'whole of government' approach.

Tourism Australia is the government's national tourist organisation, charged with promoting the Australian tourism industry, and increasing international and domestic tourism. Since October 2013, Austrade is responsible for tourism policy, programs and research. From February 2014, DFAT took over the responsibility for international engagement for tourism. Tourism Australia is now a key 'portfolio agency' of the government's economic diplomacy, along with Austrade and ACIAR (Australian Centre for International Agriculture Research). As part of the Economic Diplomacy agenda, DFAT promotes bilateral tourism relationships as well as participating in multilateral tourism forums, such as those associated with APEC and the OECD.¹⁰¹

⁹⁸ <http://www.cartoon-media.eu/cartoon-forum/cartoon-forum-2014.htm>

⁹⁹ <http://asiananimationsummit.com/2014/partners/>

¹⁰⁰ Kim Dalton, interview August 20, 2014. Kim Dalton was formerly the CEO of the Australian Film Commission, director of ABC Television, and board member of the Australia-Korea Foundation.

¹⁰¹ <http://www.austrade.gov.au/Tourism/Policies/International-engagement>

Tourism has been given an explicit role in the Public Diplomacy Strategy 2014-16: a key priority in 2014 and 2015 is to ‘Deliver public diplomacy programs that promote Australia as an education, tourism and investment destination’.¹⁰² At present there is no tourism diplomacy strategy that addresses the broader significance of travel and tourism as key channels for people to people and intercultural exchange on a global scale.

Marketing Australian tourism is an important contributor to images and ideas of Australia. Branding is a key strategy for Tourism Australia. According to the Tourism Australia website, the tourism brand, within the Brand Australia concept “inspires our brand positioning, proposition and personality, as well as our target audience.”¹⁰³ On the one hand the national brand is a projection of a tourist image for international consumption – the brand focuses on people who are “friendly and straight forward and open” with a ‘sense of mateship’ and ‘no worries attitude’ as well as on environment that is ‘pristine’ and ‘wide open’.¹⁰⁴ (Interestingly, the *Australia Unlimited* strategy of promoting ‘clever country’ aspects is not much in evidence in tourism branding.) Nation branding also provides a framework and a common emblem to link federal and state government agencies and industry partners.¹⁰⁵

The central policy guiding Australian government tourism promotion, *Tourism 2020*, aims to maximise visitor expenditure to Australia from \$70 billion to \$140 billion by 2020. International promotional campaigns supported by Tourism Australia have a significant focus on Asian markets. The first of six key objectives of the *Tourism 2020* policy, endorsed by the present government, is to “grow visitor demand from Asia, particularly China and India.” Marketing campaigns associated with this objective and supported by the Asia Marketing Fund include: “accelerating the China 2020 Geographic Strategy to grow tourism to Australia”, and campaigns to “gain competitive advantage in China’s secondary cities of Qingdao, Chengdu and Chongqing” and “strengthening efforts to rebuild the Japanese inbound market”.¹⁰⁶ Targets for the global marketing campaign “There’s nothing like Australia” include China, Hong Kong, Indonesia, India, Japan, Malaysia, Singapore and Korea. The development of Australia’s tourism website in China, Australia.cn,¹⁰⁷ was highly successful. The logistics of this effort were significant, involving the translation of some 26,000 tourism listings from Austrade into Chinese).

Such industry promotion strategies are inherently one-directional and intended to attract inbound tourism dollars to Australia. Nevertheless, Australia has signed a Memorandum of Understanding with China updating its approved destination status and committing Australia to an ongoing dialogue on strengthening tourism cooperation.¹⁰⁸ Tourism expert, Brian King has characterised Australia’s strategy as a “cargo cult” approach to tourism, reaping a “one-way traffic with culture and diplomacy marginalised, apart from business delegations and school exchange groups”. The 1999 treaty granting Australia (and New Zealand) ‘approved

¹⁰² Public Diplomacy Strategy, 2014-16

¹⁰³ <http://www.tourism.australia.com/about-us.aspx>

¹⁰⁴ <http://www.tourism.australia.com/about-us/brand-australia.aspx>

¹⁰⁵ http://www.tourism.australia.com/documents/corporate/taca7893_annualreport_2012_13.pdf

¹⁰⁶ Tourism Australia, Corporate Plan, 2014-2017.

<http://www.tourism.australia.com/documents/corporate/Performance-reporting-Corporate-Plan-2014.pdf>

¹⁰⁷ Press release on launch of the website: <http://www.tourism.australia.com/news/media-releases/media-releases-9855.aspx>

¹⁰⁸ <http://www.dfat.gov.au/trade/tourism/>

destination status' for group tours from China (nearly half of present tourism from China) has not generated many reciprocal demands on Australia. With the rapid expansion of Chinese outbound tourist numbers, China may seek greater reciprocity in attempting to achieve a better balancing of its own inbound and outbound tourism.¹⁰⁹ Even the scenario of success in the goal of doubling tourist numbers to Australia raises many questions about the cultural engagement of such large numbers of Asian visitors.

Two recent programs attempted to deal with cultural difference and potential gaps in knowledge and service provision in the local tourism industry. *Welcoming Chinese Visitors* provided businesses interested in entering the Chinese market with some knowledge and insights developed in conjunction with leading, China based, tourism experts.¹¹⁰ *Servicing Chinese Visitors* addressed the problem of the lack of quality Chinese speaking tour guides in Australia. The program provided Chinese speakers with a recognised qualification enabling them to work as accredited tour guides to form a pool of competent and professional guides able to engage with Chinese tourists.¹¹¹ Such programs provide a cultural introduction for the growing tourism export industry, although they hardly address larger considerations about the intercultural experience of tourism.

So what is tourism diplomacy, or what might it be? At present efforts are most concerned with maximising economic benefit from investment in Australia. Would bringing tourism into consideration as public diplomacy mean a consideration of the opportunities that tourism affords for enhancing people to people engagement and intercultural exchange, both in Australia and in Asia?

3.2.7 International Broadcasting:

Broadcasting has long been a staple of Australia's cultural diplomacy repertoire. Perhaps the longest established Australian public diplomacy institution, Radio Australia was set up during World War II as a shortwave service broadcasting into Asia. Radio Australia is now broadcast in shortwave, satellite broadcast and also in the form of internet radio in a number of Asian languages. Australian international broadcasting initiatives were extended to television in 1993, with the launch of Australian Television International.

The Australia Network, the ABC's international television service broadcast to some 45 countries in the Asia Pacific and India. The Australia Network was part of a suite of media services which includes Radio Australia, ABC International Development, and Australia Plus, a digital, online, mobile and social media service. The Australia Network aimed "to provide a television and digital service that informs, entertains and inspires our audience with a uniquely Australian perspective."¹¹²

In the 2014 Federal budget the ABC's contract with DFAT to run the Australia Network was terminated one year into its ten year term. The Government's argument was that the Australia

¹⁰⁹ King, B. (2012, April 19). Taming the tigers: tourism in Asia to become a two-way street. *The Conversation*. Retrieved from <https://theconversation.com/taming-the-tigers-tourism-in-asia-to-become-a-two-way-street-6198>

¹¹⁰ The program was developed by Austrade in partnership with the Australian Tourism Export Council, the peak body for tourism industry exporters. It was delivered by a contracted company, Avana Learning P/L.

¹¹¹ <http://servicingchinesevisitors.com/>

¹¹² <http://australiannetwork.com/about/>

Network was under-performing or not fulfilling public diplomacy requirements.¹¹³ According to the ABC's Managing Director, Mark Scott, the ABC still has obligations under its International Charter to produce programs that "encourage awareness of Australia and an international understanding of Australian attitudes on world affairs".¹¹⁴

In 2012 the ABC had merged the Australia Network TV and Radio Australia newsrooms to create the Asia-Pacific News Centre. The closure of the Australia Network has had serious effects on Radio Australia services because its resources were tied to those of the Australia Network. Foreign correspondent positions, including those of regionally respected journalists such as Sean Dorney were cut.¹¹⁵ The Lowy Institute has criticised the erosion of Radio Australia services, particularly because of its impact in the Pacific where it says Radio Australia has the greatest reach of any Australian activity, due to the importance of radio and the lack of news services in the region. Radio Australia provides the only source of news in many parts of the Pacific, 'not only international news, but of events in their own country.'¹¹⁶

According to an ABC spokesperson "the ABC must operate an international converged media service with sixty percent of the previous budget."¹¹⁷ In October 2014, the Australia Network was replaced by the more poorly resourced Australia Plus, a multi-platform online and mobile service supporting screen blocks of ABC entertainment, news, sport, education and English learning.¹¹⁸ Differing perceptions of the role of international broadcasting have been at the root of a conflict between the present government and the ABC. For one commentator the question is, "can an international broadcasting operation be funded by the Australian government but not necessarily support its aims?"¹¹⁹ In their assessment of Australia's international broadcasting, O'Keefe and Oliver argue that an international broadcaster's perceived independence provides 'the linchpin of its credibility, crucial to its functioning as a cultural diplomacy tool.'¹²⁰ A solution needs to be found to strike a balance between the government's strategic aims and an international broadcaster's credibility as a source of independent reporting, a perennial issue for public diplomacy policy.

¹¹³ Christian Kerr, 2014, "DFAT Monitoring Australia Network: ABC Put on Notice over Foreign TV", *The Australian*, January 2, pp. 1-2.

¹¹⁴ <http://about.abc.net.au/press-releases/abc-budget-response/>

¹¹⁵ Radio Australia — and the Pacific — suffering thanks to ABC's network merger | *The Australian*. (2014, August 4). Retrieved from <http://www.theaustralian.com.au/media/broadcast/radio-australia-and-the-pacific->

¹¹⁶ Hayward-Jones, Jenny. (2014, July 25). *Radio Australia cuts hurt the Pacific and Australia*. The Interpreter | Lowy Institute for International Policy. Retrieved August 31, 2014, from <http://www.lowyinterpreter.org/post/2014/07/25/Radio-Australia-cuts-hurt-Pacific-Australia.aspx?COLLCC=2965962785&>

¹¹⁷ Rowan Callick & Michael Bodey, 2014, "Radio Australia – and the Pacific – suffering thanks to Australia's Network Merger" *The Australian*, August 4 <http://www.theaustralian.com.au/media/broadcast/radio-australia-and-the-pacific-suffering-thanks-to-abcs-network-merger/story-fna045gd-1227012147144>

¹¹⁸ <http://www.australiaplus.com/international/about-us>.

¹¹⁹ Tapsell, R., 2014. Cutting off Australia's international television arm. *East Asia Forum*, forum post, September 30. Available at: <http://www.eastasiaforum.org/2014/09/30/cutting-off-australias-international-television-arm/> [Accessed November 12, 2014].

¹²⁰ O'Keefe, A. & Oliver, A., 2010. *International Broadcasting and its Contribution to Public Diplomacy*, p. 15 Available at: [http://www.lowyinstitute.com/files/pubfiles/O%27Keefe and Oliver International broadcasting WP full.pdf](http://www.lowyinstitute.com/files/pubfiles/O%27Keefe%20and%20Oliver%20International%20broadcasting%20WP%20full.pdf) [Accessed August 31, 2014].

3.2.8 Sports Diplomacy

In Australia a varied number of programs have used sport as a means to extend national policy, build international links or to promote Australia's national image. Some of the ways in which sport has been deployed include:

- Providing a basis for people to people exchanges
- Promoting a positive image of Australia
- Promoting Australian policy, economic and security agendas
- Enabling processes that support international major sporting events, including bidding, promotion and infrastructure
- Leveraging of major sporting events to enhance business and investment opportunities
- Developing elite sport capabilities to compete with other nations in international arenas
- Using sports as a catalyst for development

DFAT has recently sought to coordinate the elements of Australia's international sporting activity and promotion under the rubric of sporting diplomacy:

Sport is one of Australia's great cultural assets. DFAT will develop new initiatives to promote Australia's sporting assets and expertise as a basis for building understanding of our culture and values, and strengthening links with institutions and communities in the region.¹²¹

Since January 2014, DFAT has been working to pull together the elements of a sports diplomacy program by working with key agencies, including:

- Office of Sport – located in the Federal Department of Health, supporting the Minister of Sport
- Australian Sports Commission (Ausport)
- Australian Institute of Sport
- DFAT Public Diplomacy Division
- Austrade Sport industry promotion
- DFAT Posts - Australian Sports Outreach (ASO)
- National Sporting Organisations, peak sporting bodies registered with Ausport

Dialogue has been aimed at trying to get everyone 'on the same page' in terms of overall objectives.¹²² This is not a simple task, given that Australian sporting programs vary considerably in what they aim to do and where activity takes place.

Program examples

The *Australian Sports Outreach Program* (ASOP) is a discretionary grant program managed by DFAT and the Australian Sports Commission. It is a country specific program in which overseas posts are encouraged to work with people to identify sports-related projects that both strengthen people-to-people links and advance public diplomacy objectives.¹²³ Grants programs have been largely targeted at Pacific island nations and these have been aimed largely at development outcomes such as improved health, social cohesion and social inclusion (increased participation of women and girls and of people with a disability). Initial evaluations of ASOP programs in Tonga,

¹²¹

¹²² A whole of government sports strategy is being prepared by DFAT's Sports Diplomacy Working Group, with inputs from the Ministers of Foreign Affairs, Trade, and Sport.

¹²³ <http://aid.dfat.gov.au/aidissues/sport/Pages/default.aspx>

Vanuatu and Nauru found the combination of sports and exercise programs and social engagement could be effective in assisting development outcomes. Programs could have wider effects than planned. The *Nabanga* program on Animwa Island, Vanuatu, in which representatives from villages worked together to organise sporting programs, helped to increase social cohesion by increasing inter-group activity in a situation where there had been a long-running disputes between villages. Also, traditional *kastom* exchanges that accompany sporting exchanges can be a means to address conflicts and reinforce traditional systems of justice and conciliation.

124

The *Pacific Sports Partnerships* program was also developed by the Australian Sports Commission in partnership with DFAT and has operated since 2006. The program assists the strengthening of sports activities at the grassroots level through collaboration between Australian national sports organisations and their Pacific counterparts. Some 270,000 people took part in programs during 2011-2012. The first phase of the program included the sports of cricket, football, netball, rugby league and rugby union, and like the ASOP program, aimed to promote positive health and social outcomes. The ASC works with the relevant national sporting organisations (e.g. Cricket Australia, Australian Rugby League, Australian Rugby Union, Netball Australia) to deliver the programs. The program objectives for the program (2013-2017) are to:

- Increase levels of regular participation of Pacific islanders in quality sport activities.
- Improve health-related behaviours of Pacific islanders which impact on Non Communicable Disease risk factors, focusing on increasing levels of physical activity.
- Improve attitudes towards and increased inclusion of people with disability in Pacific communities.

‘League Bilong Laif’ (League for Life) is the name of the ambitious PSP program in Papua New Guinean schools that aims to involve some 50,000 children and 500 teachers. The program is being delivered through a partnership involving the Australian National Rugby League and the PNG National Department of Education. The NRL is employing PNG staff to run the program whose primary ‘message’ is gender equality through sports involvement: around 75% of teachers trained are women. More than half of the children participating are girls, who are often having their first experience of the game. The program aims at sustainability through building up local skills and capacity, the development of a resource pack to enable ongoing delivery of the program, follow up visits from the program development officers, and working with the PNG Rugby Football League to deliver the program in the future.¹²⁵ ‘League Bilong Laif’ received abundant publicity, and is said to have inspired other sports bodies to invest in the Pacific to promote their particular sports. The NRL meanwhile is expanding promotion of Rugby League in parts of the Pacific such as Samoa, Fiji and Tonga through its ‘Pacific Strategy’. The PNG Hunters team are competing successfully in

¹²⁴ Australian Sport Outreach Program report, submitted by Australian Sport Commission, International Sport for Development, April 2013, http://www.ausport.gov.au/__data/assets/pdf_file/0011/529967/Australian_Sport_Outreach_Program_CABOS_position_paper_FINAL_16042013.pdf

¹²⁵ Why Sport Matters: Sport for Development in Australia, the Pacific and Asia. (2014), Sydney: Sport Matters. Retrieved from http://www.sportmatters.org.au/resources_18_345938838.pdf; ‘League Bilong Laif’ – integrating Rugby League into PNG’s national curriculum, Department of Foreign Affairs and Trade. Retrieved August 26, 2014, from <http://www.dfat.gov.au/public-diplomacy/league-bilong-laif.html>

Queensland's League competition and home games are played in Port Moresby, as well as attracting strong following from PNG supporters in Australia. Sport is clearly an area in which diaspora connections are of great importance. The incorporation of PNG into Australia's national competition may occur within a few years.¹²⁶ Development-through-sports partnerships¹²⁷ in the Pacific are also a means for peak national sporting bodies to promote their sporting codes in the region, sometimes in competition with other sporting codes.

Austrade's work promoting sport internationally largely centres on business development and economic opportunity and focuses largely on major sporting events. Austrade produced an industry capability report, *Australia - Creating World Class Sporting Events*, which covers Australian sports services and event specialists 'across the range of sectors in the lifecycle of a major sporting event.' Areas include event bidding, strategic planning, organisational development, design and construction, cultural support and ceremonies, and product design: a directory of specialist providers is included. This work has leveraged the success of the 2000 Olympics which cemented Australia's status as a 'world leader in major sporting event delivery.'¹²⁸

Business Club Australia (BCA) was the business networking program implemented by Austrade that conducts networking events internationally. Since the 2000 Olympics, the BCA had engaged with nearly 40,000 business executives and government ministers and facilitated A\$1.7 billion in business outcomes in its first seven years.¹²⁹ This is clearly not about sport as such but is 'a key to open other doors', as a DFAT staffer put it.

Similarly, *Match Australia* is the international sports business program that is running programs around the AFC Asian Cup and the ICC Cricket World Cup, both taking place in early 2015. In conjunction with the host states (ACT, NSW, Qld and Victoria) Match Australia will "promote trade, investment, education and tourism activity around both tournaments through high-level business activities".

DFAT's economic diplomacy approach uses sport as an opportunity to:

1. Showcase Australia's assets, such as education, training, management, event organisation, facilities and business – not just the sport but the foreign affairs, business and trade components – largely through leveraging off major sporting events.
2. Support people to people links within the sports sector; and through that

¹²⁶ Papua New Guinea to Join Queensland Rugby League 2014 Intrust Super Cup, Triple M. news item, November 29, 2013. Retrieved September 3, 2014, from <http://www.triplem.com.au/sydney/sport/nrl/news/2013/11/papua-new-guinea-to-join-queensland-rugby-league-2014-intrust-super-cup/>

¹²⁷ Development-through-sports is the policy framework developed by AusAID and the Australian Sports Commission that supports the Australian Sport Outreach and the Pacific Sports Partnerships program. See AusAID, 2013. Development-through-sport. A joint strategy of the Australian Sports Commission and the Australian Agency for International Development 2013-2017, Australian Agency for International Development. Available at: http://www.ausport.gov.au/__data/assets/pdf_file/0007/529837/DTS_joint_strategy_FINAL_Logo_Black.pdf [Accessed February 12, 2014].

¹²⁸ <http://www.austrade.gov.au/Buy/Australian-Industry-Capability/Major-sporting-events/Overview>

¹²⁹ <http://www.austrade.gov.au/Buy/Australian-Industry-Capability/Major-sporting-events/Business-Club-Australia>

3. Promote Australia's trade and foreign policy.¹³⁰

DFAT is currently attempting to bring together the many agencies contributing to sports diplomacy to discuss common objectives, particularly around economic diplomacy. There is as yet no official framework or document providing an overarching platform for sports diplomacy.

The sports diplomacy field illustrates sharply differing rationalities inherited from differing policy contexts and agency development histories. There are sharp differences between the development-oriented projects seeking to alleviate social, health and economic problems, and the business networking efforts around major sporting events that flows from the prestige of these occasions. On the other hand, it is apparent that economic interest is a driver in both the Pacific development examples and major event business strategies.

Is there a shift occurring towards major events and big-end economic outcomes over the more grassroots people to people processes emphasizing social development? Will DFAT's focus on economic diplomacy lead to more activity focused on big end and 'elite' sporting practices? DFAT will probably try to find a balance, given that sport as development is a relatively cost-effective means of engaging large numbers of people in health and social programs.

What unites these differing elements of sporting diplomacy? DFAT's intention is to align programs more sharply to strategic aims, most particularly to those of economic diplomacy. DFAT is now looking at how programs can be refined and broadened – 'if there's ways we can leverage off them to do more, that's the aim... to get more out of it,' as an informant from DFAT put it.

3.2.9 Summary points: understandings of capability in Australian government agency programs promoting Australian culture in Asia

The key inspiration for this research is to learn from actual and potential practices developing greater literacy and capabilities concerning interactions with Asia. This report shows that there are differing conceptions of capability embedded in the rationales and 'practical thinking' of various agencies. The following broad approaches can be identified:

In the *trade promotion* approach (Austrade), capability is conceived as an industry resource, a form of human capital that would enable successful participation in a particular market. Austrade's conception of capabilities as potentials to carry out functions within the value chain of a particular industry or project entails an analysis of the requirements for a whole process with its many specialised areas of expertise and experience.

Arts market development: The Australia Council, with its conceptions of *Market Development* and *Arts Development*, pursue a more developmental approach to working with

¹³⁰ Based on conversation with informant from Public Diplomacy division, DFAT.

their key client group, artists and arts organisations. In this conception, capability is located in the art making and art-organising process. A developmental approach to art and art making is intended to support the creative community in managing opportunities to extend professional capabilities beyond the more familiar national environment. The *IETM Asian Summit* is an example of broader cultural relations with a global perspective.

Branding: Nation branding has become a commonplace element in the contemporary public diplomacy landscape, and is increasingly framing approaches to promote Australian cultural industries and services. Branding entails an analytical approach grounded in the measurement of perceptions of others. These perceptions form the basis of an understanding about how others see us. The strength of branding method lies in the large scale research consideration of the components of national understandings held by other publics (i.e. big data sets), and in the comparative framework that it is possible to garner from these exercises.

Social Development: Social development approaches to capability were encountered most notably in Australian ‘sport in development’ programs. Sport as an activity embedded in social and cultural contexts provides a vehicle for other agendas such as health education, physical training, conflict management and the promotion of greater inclusion around gender and disability. Underlying these programs is a notion of the moral significance of capabilities to live a ‘good life’ as people themselves would define it, associated with the Indian economist and philosopher Amartya Sen.¹³¹

3.2.10 Findings on programs promoting Australian culture in Asia

The overarching rationale for international cultural programs developed by government departments was promoting Australian business, industry or sectoral capabilities. On the whole these have an ‘export’ orientation. This is clearly different to the DFAT ‘core’ programs that focus on showcasing Australian culture for diplomatic reasons, and building people to people focus links at a bilateral level.

Differing rationales exist between Australian Federal agencies and departments engaged in cultural diplomacy activity in the Indo Pacific. Australia Unlimited’s nation branding approach was informed by large scale perceptual research on ‘how others see us’. But branding strategies are intrinsically projective rather than interactive and directed to mutual outcomes. On the other hand, development through sport projects seek to ground social and economic changes in community strategies centred on grassroots sporting activities. Somewhere in between are efforts by the Australia Council to support diverse sections of the Australian creative sector in extending the scope of their cultural literacy and capabilities in an effort to gain access to Asian markets and audiences.

The current government’s shift towards a more integrated public diplomacy approach focused on economic diplomacy is accompanied by an effort to leverage cultural, educational and development programs, bringing them more in line with key national objectives. This is apparent in the sports diplomacy framework which is currently taking shape.

¹³¹ Amartya Sen. 2004a. *UN Human Development Report 2004: Chapter 1 Cultural Liberty and Human Development*. UN Human Development Reports. United Nations Development Programme. http://www.unic.un.org/pl/hdr/hdr204/hdr04_complete.pdf

Existing sectoral approaches pursued by Australian government agencies have different strengths and lessons that could benefit other parties in a ‘whole of government’ approach to cultural relations.

There are governance challenges for agencies engaged in public/cultural diplomacy: how to work with a ‘multi-agency, multi-policy, multi-programme system...to establish clear communications, provide mechanisms to bring these differing agencies into dialogue and develop public platforms to share knowledge and understandings arising from these programs.¹³²

3.3 Independent and non-state cultural diplomacy: arts engagements with Asia

Many Australian non-government players are seeking to extend engagement with Asia, including peak arts organisations, arts bodies seeking to extend audiences for their work, and arts programs and artists with an interest in collaborative opportunities as a means of pursuing new aesthetic and social directions. In this section we deal only with arts-based engagements.

3.3.1 *On the Ground and in the Know* report

The strength of interest in Asian engagement is largely verified by “On the Ground and in the Know”, a study conducted by Asialink and Arts Victoria, which examined engagements between Victorian artists and arts organisations and Asian countries over a five year period (2008-2012).¹³³ The research surveyed arts organisations located in Victoria: in the main these were small organisations, 70 percent having less than ten staff. The survey found that some 79 percent of these organisations had engaged in either ‘inbound’ or ‘outbound’ activities with Asia in that period. The reasons given for this engagement with Asian countries were: cultural exchange (86%), creative development (72%), cultural diplomacy (39%), business development (33%), research (23%) and commerce (12%).¹³⁴

What does this tell us? A large proportion of arts organisations have a desire to establish links with Asia, or some part of Asia. Reasons are primarily professional and creative, and frequently involves strong impulses to engage with other cultural and national traditions. Does this accord with the rationales of cultural diplomacy? According to American artist, Joan Channick, in her article, “The artist as cultural diplomat”, artists and arts bodies may play a specific role in international exchanges, different to the research scientist for instance, for whom there is a global community, knowledge networks, and common methodologies. Collaborative exchange by artists are by contrast grounded in encountering difference in thinking and ways of doing:

¹³² Judith Staines 2011, *Supporting International Arts Activity - issues for national arts funding agencies*, IFACCA D’Art Report, Sydney, p. 7. <http://www.ifacca.org/announcements/2011/03/24/ifacca-publishes-report-support-international-arts/> Staines is commenting on national arts funding bodies, which are often linked into a plethora of policy functions and discourses, including public diplomacy responsibilities.

¹³³ Alway, Lesley, Jessica O’Brien & Warisa Somsuphangsri (2013). *On the ground and in the know. The Victoria-Asia Cultural Engagement Research Report*. Asialink/ Arts Victoria, Melbourne. Retrieved from http://asialink.unimelb.edu.au/arts/artsresearchreport_vic

¹³⁴ Multiple responses were allowed. *On the ground*, p. 28-29.

Artists engage in cross-cultural exchange not to proselytize about their own values but rather to understand different cultural traditions, to find new sources of imaginative inspiration, to discover other methods and ways of working and to exchange ideas with people whose worldviews differ from their own. They want to be influenced rather than to influence.¹³⁵

This thinking clearly differs from the government's cultural diplomacy rationale of impressing and influencing other national audiences, although this dimension is of course necessary at many points in the process of making and selling art. Nevertheless, a considerable proportion of respondents, some 39 percent, cited cultural diplomacy as a reason for considering Asian engagements. There would have been a degree of awareness of cultural diplomacy imperatives given that over 35 percent of the surveyed organisations reported receiving some funding through DFAT.¹³⁶

The funding of ventures into Asia are of interest. Organisations were asked to list 'primary' or 'secondary' funding sources for Asia directed projects. The largest source was 'own cash' (75%). Some 40% had received fees for these engagements. The major sources of grants funding were the state arts funding body, Arts Victoria (47%), the Australia Council (36%) and DFAT (36%).¹³⁷

For 76 percent of the arts organisations, Asia would be a priority or a high priority for the coming five years (2013-2017) (p. 29). 54 per cent of organisations surveyed claimed they had a 'specific Asia strategy'. The most common target countries for engagement were India, Indonesia, China, Japan, Singapore and South Korea.

Although investigating just one state, *On the ground and in the know* is the most complete picture we have of Australian artists and arts organisations and their relationship to Asia. The study finds that engagement with Asia is a priority for some sixty percent of organisations, many of whom have some form of strategy involving Asia. Smaller organisations are more likely to be active in cultural exchange initiatives. There is an awareness that successful engagements require commitments to develop relationships in the long term. Returns might not necessarily be financial but could be calculated in terms of increased profile, knowledge, skills and confidence.¹³⁸

The findings about perceived barriers to international engagement are of interest as they form a kind of negative imprint of required capabilities. They include: access to sufficient resources including flexible funding models; the overseas research required to develop partnerships; navigating local logistics; understanding local audiences; organisational capacities required to encompass cross-cultural understanding to enable the formation of relationships in Asia; 'accessing information and contacts about local infrastructure.

These are capabilities required just to reach a point where meaningful and sustained cultural engagements becomes a possibility. What the study underlines is, on the one hand, *the will*

¹³⁵ Joan Channick, *The Artist as Diplomat*, (n.d.). Retrieved from <http://www.tcg.org/publications/at/mayjune05/exec.cfm>

¹³⁶ *On the Ground and in the Know* p. 32. Presumably this includes funding through the bilateral foundations, although the report does not specify this detail.

¹³⁷ *Ibid*, p. 32. Because these funding sources apply broadly a five year period and do not delineate specific funding projects, it is impossible to gain an accurate picture of the funding mix.

¹³⁸ *On the Ground and in the Know*, p. 67. These findings also draw on round table discussions with artists and arts workers.

and on the other hand, *the difficulty* of intercultural and international engagements with Asian countries by (largely) small non-government arts and cultural bodies. We can speculate that considerable support is required whether through funding, facilitation by arts bodies, Austrade or DFAT. In terms of funding, many artists and organisations seem to cobble together small funding grants combined with self-funded travel. The fact that a considerable number are successful in negotiating these many challenges also suggests that a sharing of experiences, approaches, methods and connections would be constructive. *On the ground* recommends building ‘individual and organisational Asia-capability and knowledge, further peer-to-peer networking round cultural engagement in Asia, the development of ‘new models’ and best practice documentation.’¹³⁹ General recommendations of the report include the development of long-term sustainable relationships, two-way exchanges and reciprocal outcomes, the promotion of the value of cultural engagements with Asia, and “investment in research on Asia-Australia cultural engagement and capability to ensure Australia is at the forefront of best practice in this field.”¹⁴⁰

3.3.2 Asialink

The above recommendations are well-grounded although unsurprising, given the profile of the key research partner, Asialink. Asialink is at the forefront of advocacy for Asia literacy and Asia capability, not just in the sphere of the arts, but also in the fields of business and education. Asialink was founded in 1990 with support from the University of Melbourne and the Myer Foundation.

Asialink Business works with the Department of Industry and a range of business partners to support Australia’s workforce and their capabilities to engage with Asia. Asialink Business is a partner with the Bennelong Foundation and the Myer Foundation to provide cultural training to support the New Colombo Plan.¹⁴¹ The *Asia Education Foundation* (AEF) is devoted to advocating and supporting the study of Asian languages and Asian studies in primary and secondary schools. Asialink Arts describes its mission as “to expand opportunities for cultural exchange between Australia and Asia and develop the ‘Asia-capability’ of the cultural sector based on the principles of partnership, collaboration and reciprocity.”¹⁴² *Asialink Arts* runs a number of programs, perhaps the best-known being the Asialink Arts Residency Program, established in 1989 within the Australia Council and managed by Asialink since 1990. This program has so far involved over 600 artists working in twenty Asian countries. For Bettina Roesler, the longevity of the program and number of participants make it “one of the most prominent examples of Australian cultural diplomacy in practice.”¹⁴³ Asialink Arts also manages an Exhibition Touring program, presenting Australian artists – often in collaborative projects with Asian artists – in Asian museums and galleries.

¹³⁹ *On the Ground*, p. 68, 71.

¹⁴⁰ *On the Ground*, p. 10.

¹⁴¹ http://foreignminister.gov.au/releases/Pages/2014/jb_mr_141202c.aspx

¹⁴² Asialink Arts Annual Report, 2012-13

¹⁴³ Bettina Roesler, 2013. *Reimagining Cultural Diplomacy through Cosmopolitan Linkages: Australian Artists-in-Residence in Asia*. PH. D. thesis, University of Western Sydney.

Case studies: non-state initiatives engaging Asia on a regional scale

Most cultural engagements are ‘bilateral’ in scope, working with partners in a particular country. This report focuses on independent Australian initiatives that have sought to develop new regional networks and institutions, extending beyond the bilateral engagements that have been more typical in Australian cultural diplomacy. The initiatives profiled are: the Asia Pacific Film Academy, Media Arts Asia Pacific (MAAP), the Asia Pacific Writers and Translators Association (APWT), and the Association of Asia Pacific Performing Arts Centres. These initiatives seek to engage regional networks of cultural professionals, although they have followed different pathways in doing so.

3.3.3 Case Study: Asia Pacific Screen Academy

APSA is an international cultural initiative that celebrates diversity and artistic excellence through cinema. Its main elements are an annual film competition, the Asia Pacific Film Awards, and an industry member network, the Asia Pacific Screen Academy.

Prior to APSA’s launch in 2007, Des Power, APSA’s founder and first director, carried out extensive consultation with film industry and cultural organisations into how best to support film making in the region, before settling on the idea of a regional awards for Asia Pacific. There had previously been no specific film awards recognising cinematic excellence in the 70 countries of the Asia Pacific.¹⁴⁴

While superficially similar to glamorous industry awards such as the Academy Awards (Oscars), APSA is distinguished by its intention to ‘magnify the vital role of film in promoting understanding and its role in the preservation of cultural diversity.’¹⁴⁵ UNESCO has been a key partner, supporting an annual award recognising a filmmaker whose work contributes to the promotion and preservation of cultural diversity.

For Des Power, APSA has a strong cultural diplomacy impulse, supporting films that have the potential to reduce conflict and intolerance by telling strong stories rooted in particular cultural communities and political situations. Films in the competition have a distinctive quality, often made with lower budgets, while at the same time exhibiting excellence in cinematic craft and story-telling.

A good illustration is the Iranian film, *A Separation*, written and directed by Asghar Farhadi, which tells a complex and nuanced story of the effects of political situation in Iran on a middle class family. *A Separation* eventually won the Oscar in 2012 for Best Foreign Film.¹⁴⁶ The film benefitted from assistance from the MPA APSA Film Fund, established in 2010 by APSA in partnership with the Singapore based Motion Picture Association to stimulate filmmaking in the Asia Pacific region. A

¹⁴⁴ APSA uses a broad definition of Asia Pacific region, extending as far west as Egypt, in line with the Asia Pacific Broadcasting Union and some UN bodies. <http://www.asiapacificscreenacademy.com/wp/wp-content/uploads/2013/08/AP-REGION.pdf>

¹⁴⁵ <http://www.asiapacificscreenacademy.com/2008/11/apsa-wins-australian-national-multicultural-marketing-award/>

¹⁴⁶

http://www.screenassociation.com.au/uploads/news/03_MPA_APSA_Academy_Film_Fund_Sees_Oscar_Win_-_RelFeb2012%20%282%29.pdf

relatively small grant of \$25,000 enabled the film to be completed. Farhadi has commented that while he was initially uncertain that foreign audiences could relate to this story, “the support and encouragement of the MPA APSA Academy Film Fund made me realize the international potential of the film and that it will be accepted and understood internationally.”¹⁴⁷

The impact of the APSA awards as a means of generating wide public recognition of cinema output is matched by its role in building a community of producers and sense of participation in a regional cinema culture. The Asia Pacific Screen Academy is the member network comprised of APSA nominees, people who have had films in competition. The network has grown to some 600 writers, directors, producers, cinematographers and actors who engage through people to people networks, building audiences, professional exchanges, film workshops, swapping scripts, post-production assistance, and building the film making community.

In late 2014, APSA launched two initiatives. The Asia Pacific Screen Lab, a knowledge-sharing platform building on knowledge gained from European research and experience of Australian co-productions, is the result of a partnership with the Griffith Film School around intercultural content development.¹⁴⁸ The Brisbane Asia Pacific Film Festival (BAPFF), supported by will draw on work featured in the APSA Awards, ensuring a wider audiences. APSA hopes its success will enable a travelling festival.¹⁴⁹

APSA is an Australian initiative run by a small organisation (some 6 or 7 staff) and supported largely by the City of Brisbane. With key international partners in UNESCO and the International Federation of Film Producers Associations (FIAPF), APSA is decidedly international in focus, and is closer to the international cultural relations end of the diplomacy spectrum, stressing mutuality in cultural relations flows and outcomes and intercultural understanding.

Capabilities: networking/ collaboration / supporting small scale producers/ distribution / negotiation to enable participation

3.3.4. Case Study: Media Arts Asia Pacific

Media Arts Asia Pacific (MAAP) is a unique cultural organisation that set out to ‘map’ emergent activity in media arts in the Asia Pacific from its founding in 1998. As Caroline Turner notes, MAAP was the first to do this, in the process becoming a key ‘art connector’ in the Asia-Pacific.¹⁵⁰ This project of mapping, connecting and presenting of work in a specific field of art highlights the importance of strong curatorial practices in bringing artists together, conceptually defining areas of work and generating new collaborative contexts. In its own words, MAAP ‘explores media art through critical exhibition and research initiatives’. All MAAP projects have this research dimension that aims to build a strong conceptual core, to frame an understanding of contemporary work in historical and cultural setting, as in the process to produce a highly considered engagement with audiences and differing cultural contexts.

¹⁴⁷ <http://businessofcinema.com/international-news/berlin-debut-for-mpa-apsa-supported-iranian-film/32677>

¹⁴⁸ <http://film.culture360.asef.org/magazine/cinema-sans-frontiers/>;

<http://www.asiapacificscreenacademy.com/2014/12/filmmaker-incubator-program-recipient-announced/#.VI7mnXs8po4>

¹⁴⁹ <http://www.asiapacificscreenacademy.com/the-awards/apsa-public-screenings-at-goma/#.VI7o5ns8po5>

¹⁵⁰ Caroline Turner, 2012, Foreword to *Light from Light* catalogue, p. 7

MAAP emerged in Brisbane, a city which has harboured strong impulses to make cultural connections with Asia, most notably through the Asia Pacific Triennial, as well as the Asia Pacific Screen Awards. MAAP's first festival in Brisbane in 1998 was predicated around its aim to 'create an international space dedicated to fostering creativity and experimentation in digital and other contemporary art' and to 'network cultural activity using technologies through the region.'¹⁵¹ A dense program of screenings, interactive exhibition events, fora and training workshops in digital media and software was focused on opening up a burgeoning area of creative practice to a wider audience. As MAAP built up professional networks in Asia it hosted many major international new media festivals and events including *MAAP in Beijing: Moist* (2002) and *MAAP in Singapore: Gravity* (2004). *Out of the Internet* (2006) was an examination of artists' process in the internet age. Artists Young Hae Chang Heavy Industries, Feng Mengbo, Candy Factory Projects, Charles Lim and Melvin Phua of Tsunami.net shared the way they work 'out of the internet' to generate new contexts. For example Feng Mengbo's *Invisible Words* fused calligraphy, cartography, cars and GPS software: huge characters are 'invisibly' inscribed by the artist in 'kilometres-long brush strokes' across city maps (and oceanographic charts of waters off the coast of Queensland.) *Out of the Internet* linked online exhibition spaces, the sites of physical manifestations of the work, and exhibition spaces in the State Library in Brisbane, the Museum of Modern Art in New York, Zendai Museum in Shanghai, amongst other places.

While MAAP revolves around the prolific curatorial activity of its founding director, Kim Machan, MAAP's real strength is in its collaborative networks and partnerships: MAAP's website lists some five hundred collaborating artists, one hundred curators and 150 partnering organisations.¹⁵² Machan outlined the principles and capabilities on which MAAP builds networks and maintains strong relationships: developing long term relationships; patience and a disposition to 'enjoy good relationships'; building network depth; developing core material (e.g. core artists, a particular concept); flexibilities built on sound core material: insistence on excellence; trust and communication - 'doing what you say you will'; cultural sensibility and building cultural literacy; openness.

None of this bald list of capabilities is easily achieved. These skills are perhaps best illustrated in the workings of a specific project, MAAP's *Light from Light* (2010-13), a work for which twelve artists created site-specific artworks for public libraries in China and Australia.¹⁵³ The partnerships were built on an established relationship with the State Library of Queensland, who have an MOU with the Shanghai Library. Major exhibitions in China are often mounted in spaces with little institutional history or continuity. Libraries on the other hand are key locations for the public sharing of knowledge and inquiry, and important innovators in the use of information and communications technologies. The work with the artists developed in forms appropriate to the libraries' spaces, from small (screen savers) to large – a solar-powered geodesic dome generating text in neon and LED light referencing the utopian discourses of Buckminster Fuller and alternative technologies. Around two million people engaged with the artworks' 'quiet infiltration' into library environments. The artworks were unified conceptually in exploring notions of enlightenment and progress, and the medium of light in the intimate environments of the libraries. Many logistical challenges were involved in such a complicated cross-cultural and cross-institutional project, testing "MAAP's long-held belief that strong partnerships are forged when the relationship is oriented around finding solutions."¹⁵⁴ The large geodesic dome would not fit in the Shanghai Library, but found a lodging in the National Art Museum of China in Beijing. The National Library in Beijing was also interested in taking the exhibition and another partner, the Hangzhou Public library was brought in through the artist Zhang Peili. A solid core of work and a strong conceptual basis could be extended to match differing spaces and situations: strong ideas can be flexible and scaleable. One important outcome was the negotiations and exchange of staff between libraries in Australia and China. Within libraries, staff were also called

¹⁵¹ Catalogue for Multimedia Art Asia Pacific 98, Brisbane September 18-26....

¹⁵² <http://www.maap.org.au/collaborators/>

¹⁵³ The State Library of Queensland, Shanghai Library, National Library of China, National Art Museum of China (Beijing) and Hangzhou Public Library. See catalogue at <http://www.maap.org.au/publications/#fl>

¹⁵⁴ Kim Machan, 2012, What Happened in the Library?, *Light from Light* catalogue, p. 11.

upon to work together in different ways, whereas normally work in large libraries is highly segmented. This is a practical dimension of “art as a common work, an intersection in a (bi)cultural conversation that actually gives you something to do.”¹⁵⁵

3.3.5 Case study: Multicultural Arts Victoria

A state-based multicultural arts organisation since 1983, Multicultural Arts Victoria (MAV) has become a national leader in running programs that support diverse cultural expression. MAV’s beginnings were in a local multicultural community arts festival, the Festival of all Nations, in inner Melbourne. From this base, MAV built up its grassroots connection to established migrant communities in the state of Victoria. From 2004, MAV adopted proactive strategies for “identifying and promoting new and emerging artists and communities.”¹⁵⁶ MAV focused particularly on recently arrived emerging and refugee artists and communities. MAV’s work with refugee communities would crystallise into the Emerge Cultural Network, a strategic development program working with refugee and emergent communities. Elements of Emerge include:

- Emerge Festivals which aim to increase recognition of the cultural expressions of emerging communities¹⁵⁷
- the Visible program which supports musicians through a mentoring relationship, and a program of workshops and seminars enhancing practical skills in recording, business management, publicity, understanding the Australian music industry, and applying for grants.¹⁵⁸
- audience development strategies such as Mix-It-Up which aim to develop new audiences for diverse cultural expressions¹⁵⁹
- an artist agency which is able to draw on artist networks to supply artists for events, festivals, education etc.¹⁶⁰

These elements add up to a comprehensive capability-building program for diaspora artists in Australia.

Although MAV’s core business is multicultural arts development and advocacy within Victoria, in recent years MAV has begun to develop international programs that extend from diaspora networks in Australia. Since 2005, MAV has conducted more than 20 ‘outbound’ and more than 50 ‘inbound’ cultural initiatives. One reason for international forays is to support Australian multicultural artists’ involvement in international Arts Market showcase events such as the Singapore Arts Mart, and to increase professional opportunities particularly in Asia. Another reason is to extend creative development and collaborative opportunities for emerging artists. For instance, the dancer Chinese Australian dancer and choreographer Victoria Chiu along with dancer Kristina Chan and Chinese born musician Mindy Weng Wang are developing a dance work, *Do you Speak Chinese?* which explores questions of cultural heritage and relationships with fathers. The three artists were recently part of a delegation to China led by MAV and supported by the Hong Kong Academy of Performing Arts and the Northwest University of Nationalities, Lanzhou enabling further development of the work and

¹⁵⁵ Kim Machan, interview.

¹⁵⁶ Paul Clarkson, 2011, *Giving Voice: A History of Multicultural Arts Victoria*, Multicultural Arts Victoria, Australian Scholarly Publishing, pp.26-7.

¹⁵⁷ <http://www.multiculturalarts.com.au/emerge.shtml>

¹⁵⁸ <http://www.multiculturalarts.com.au/visible.shtml>

¹⁵⁹ <http://www.multiculturalarts.com.au/mixitup.shtml>

¹⁶⁰ <http://www.multiculturalarts.com.au/bookings.shtml>

engagements with performing artists in China.¹⁶¹ The people to people elements are of interest in this case: MAV CEO Jill Morgan reports that curiosity about the Chinese diaspora is intense, and is one of the best ways to connect Chinese people to more complex ideas about Australia as well as Chinese-ness.¹⁶²

MAV also supports collaborative ventures with established artists and cultural groups who have particular capacities to work across cultural lines within Asia. MAV has fostered a long relationship with Malaysian-born dancer Tony Yap and with the Tony Yap Company (TYC), described as “a choreographer-led interdisciplinary performing arts company, with a commitment to research and development and to working in the Asian region.”¹⁶³ For instance, *Palimpsest* (2008) involved collaborative development in three countries, with TYC working with Korean playwright Hyoon Woo Kim and Korean and Indonesian performers including the Indonesian dancer, Agung Gunawan.¹⁶⁴ In 2012 MAV brought Gunawan to Australia for a six week residency which led to the popular *Grobak Padi* event at the Melbourne Festival, which combined dance, video art and Javanese street food served in *gerobak* food carts brought from Jogjakarta.¹⁶⁵ Through these connections MAV has been able to assist in developing two international festivals in Malaysia and Indonesia. The Arts in the Island festival (Indonesia) is a free traveling event that creates opportunities for Indonesian and international artists to tour their work in Indonesia and establish collaborative relationships. The Melaka Arts and Performance festival (MAPfest) is an international arts festival produced by Tony Yap Company and Eplus (Malaysia) which takes place in Melaka’s heritage precinct.

MAV’s key capabilities include: a strong *engagement with civil society*; a developing *understanding of the region*, arising from engagement with diaspora communities and with artists’ networks that extend beyond national borders; a commitment to *inclusiveness* developed from working within multicultural Australia; and a model of practice that builds on *long-term engagement* building *sustainable outcomes*, both artistic and social.

MAV CEO, Jill Morgan maintains that there is a link between MAV’s grassroots connections, the community cultural development ethic that steers its programs, and programs that aim to increase inclusiveness and opportunity for diversity in the arts industry in Australia and internationally. Morgan believes MAV is well placed to play a cultural diplomacy role, particularly in regard to developing engagement with diaspora groups: “I think that’s why an organisation like MAV is well-placed - we are multi-art form, we cross all boundaries, and we don’t just look at the art, we look at the social impacts.”

3.3.6 Asia Pacific Writers and Translators

Asia Pacific Writers and Translators (APWT) describes itself as “a not-for-profit networking organisation” whose mission is “to support and further the careers of writers in the Asia Pacific region.”¹⁶⁶

APWT had its origins in the Asia-Pacific Writing Partnership, an initiative established in 2005 by Jane Camens at Griffith University that intended to bring together universities and other cultural organisations with an interest in supporting creative writing in Asia and the Pacific. The idea behind the initiative was that Australia was well positioned to provide

¹⁶¹ <http://www.multiculturalarts.com.au/events2014/china.shtml>

¹⁶² <http://www.multiculturalarts.com.au/events2014/china.shtml>

¹⁶³ Tony Yap Company, annual report, 2009,

¹⁶⁴ <http://www.multiculturalarts.com.au/events2008/palimpsest.shtml>

¹⁶⁵ <http://www.multiculturalarts.com.au/events2012/padi.shtml>

¹⁶⁶ <http://apwriters.org/mission-what-we-do/>

cultural services to Asian literary communities through academic partnerships. However, APWT began to evolve into a writers' network rather than a broker of institutional partnerships. APWT has taken shape as a 'peripatetic organisation' its main interface being its annual conference held annually. Conferences have taken place in New Delhi (2008), Hong Kong (2010), Perth (2011), Bangkok (2012, 2013), and Singapore (2014). The annual conference brings together APWT's considerable membership to create a 'community of writers, a site for workshops, cultural exchange, and extending networks', as Camens put it.¹⁶⁷ The conferences, and indeed APWT is very much centred on writers, who take the initiative in presenting new work, launching new books, discussing issues of concern to writers in the region, mentoring emerging writers. As such it differs from more publisher oriented, or reader oriented festivals. APWT claims to be the largest network of writers in Asia, connecting writers from some thirty Asian countries.

In 2011 it was decided to "free AP writers from the Australian university where it was hampered in its ability to independently raise funds." APWT is actually registered in Hong Kong, as its Board wanted to emphasize the principle of 'not being owned by any one nation'. Nevertheless, administratively, APWT is reliant on Jane Camens' pro-bono labour as Executive Director, supporting the all Asian Board. APWT's voluntarist and civil society focus is both a strength and a limitation. APWT exists for its members, and distinctively lacks the output focus and industry emphasis of other initiatives, particularly government supported initiatives. In this, it is closer to people to people models of cultural diplomacy which emphasize the importance of enduring personal and professional links across national boundaries. Members are active in countries in which they are based promoting APWT, for instance organising the conference and building networks to other institutions.

APWT has not yet reached its potential in spite of its considerable achievements in network formation and people to people contacts. There are plans for an online journal, Leap +, an accessible quarterly magazine designed to support writers and inform its readership of literary communities in Asia. Rather than being a standard literary journal, LEAP would fill an information vacuum about region-wide events, issues and resources for writers.¹⁶⁸

3.3.7 Association of Asia Pacific Performing Arts Centres

The Association of Asia Pacific Performing Arts Centres (AAPPAC) is a network of major arts centres that works together to develop and exchange artistic programmes, share information, skills and expertise, and foster closer cultural ties and understanding in the region. AAPPAC has around fifty member centres, incorporating most of the major performing arts centres in the Indo-Pacific region. In addition there are some thirty business members, who regularly engage with the centres: these vary from performance companies, artists' management agencies, universities and institutions interested in joint arrangements for training and internships.

Founded in 1996, AAPPAC was originally an Australian initiative. Key drivers of the project were Sue Natrass of the Victorian Arts Centre and Michael Lynch of the Sydney Opera House. AAPPAC began as a relatively small group with members mainly in Australia, Japan, and Korea. The network has grown considerably, with most of the recent growth in Asia, reflecting the strong upsurge of performing arts venues and institutions in countries such as China, Korea, Singapore, Taiwan and India.

¹⁶⁷ Interview with Jane Camens, August 6, 2014.

¹⁶⁸ <http://www.leap-plus.com/>

AAPPAC's annual conference is the network's major event which brings members together, gathers international expertise, and generates or propels new projects. The hosting of the conference is subject to a bidding process: there is now some kudos to hosting the AAPAC conference as an opportunity for the host city to showcase the city and its cultural resources.¹⁶⁹

A key element of AAPPAC's mission is 'fostering development and growth of technical, administrative and management skills and expertise' in the region.¹⁷⁰ There are many centre-to-centre exchanges and placements throughout the year in which experience and expertise is shared. Capacity building can take place in many areas: technical production skills, programming, marketing, ticketing, sales, logistical infrastructure, fund-raising, festival-making and organisation and digital technology are some of the areas of knowledge and skill sharing.¹⁷¹

3.3.8 Summary of case studies

These five case studies document Australian 'connectors' who have established cultural networks with Asia on a regional scale. These cases amplify the capabilities required in building networks through creative engagement. The strengths of their methods varied: APSA's strength was in a strong organisational model, with the awards recognising film artists across the region and at the same time building up strong networks. MAAP's strength in developing partnerships and collaborations is anchored in strong curatorial practices and in the insistence on strong conceptual grounding of projects and high artistic standards. APWT's strength is in its capacity to bring together writers across the region to provide mutual support and camaraderie: its member-directed approach foregrounds capability building through individual engagement. MAV's strategies are grounded in a community arts approach that fuses artistic and social development providing a strong model for international cultural engagements. Unlike the other four bodies which are more concerned with artist networks, AAPPAC connects cultural institutions and strengthens infrastructure that supports arts programming, marketing, dissemination and touring, across the region.

All of these organisations are strongly driven by ethical as well as artistic motives. All the cases operate strongly with a 'two-way' or multi-directional strategy, supporting mutual cultural outcomes in Australia as well as in locations in Asia. This locates them more closely to a cultural relations approach, although all five are cognisant of having a strong cultural diplomacy role in creating links with Australia and extending Australia's cultural diversity. APSA and MAV both have strong commitments to UNESCO and to supporting the Diversity of Cultural Expressions Convention. In addition, (with the exception of AAPPAC) all these organisations are small organisations, operating on a not-for profit basis, with strong volunteer networks, active boards that support highly ambitious projects. Flexibility (and scalability) are important elements of these projects, in which opportunities must be grasped quickly. On the other hand, building and maintaining long term relationships are the core of such networks.

¹⁶⁹ South Australian Department of Planning, Transport and Infrastructure, <http://dpti.sa.gov.au/vibrant/article?item=373>

¹⁷⁰ https://www.aappac.net/aappac/about_aappac/mission_logo.html?language=0

¹⁷¹ Interview with Douglas Gautier, Chair of AAPPAC Executive Council and CEO and Artistic Director of the Adelaide Festival Centre, November 28, 2014.

4. Report Conclusion:

This report has presented an overview of Australian cultural diplomacy activities in relation to Asia literacy and capability-building practices and potentials. It examined the range of Australia's cultural diplomacy activities and the differing approaches and rationales that underpin these activities. There are distinct 'layers' to Australia's cultural diplomacy activities which are strongly related to the historical development of Australian relations with countries in the Indo-Pacific region. Policy measures to further support the development of Asia literacy and Asia capabilities should take into account the differing approaches that have developed in relation to cultural diplomacy and cultural relations.

Core cultural diplomacy practices: the Foundation model

The 'core' cultural diplomacy institutions and approaches based in DFAT stem from Australia's need to generate bilateral engagements with Asian countries from the 1970s, in a cold war environment which required 'soft' means to develop and sustain links where few had existed. The bilateral Foundations, Councils and Institutes enabled openings to be developed and sustained through cultural programs that were a considerable distance from more sensitive 'strategic' questions such as security and economic advantage. In general these core cultural exchanges followed traditional cultural diplomacy methods, combining cultural showcasing to introduce and display Australian cultural 'images', and the building of people to people links through the means of arts and educational exchanges. Approaches to cultural exchange programs sponsored by the FCIs have developed and matured: analysis of FCI funded arts programs in the past five years points to a shift towards projects built on intercultural dialogue and collaborative engagement.

Nevertheless, the bilateral foundation model based in DFAT has declined in relative importance. The FCIs have long been poorly funded and are generally unable to fund activities beyond small-scale seeding projects. They are also limited by their bilateral frameworks which can discourage initiatives linking more than one Asian nation. Nevertheless, the FCIs enable many effective projects promoting people-to-people links between Asia and Australia.

In December 2014, the cessation of the AICC was announced. The AICC was largely inactive since 2010 before its demise, although focus country programs had continued to be developed by DFAT in partnership with other bodies. The abolition of the AICC may present an opportunity to conceive and develop cultural diplomacy programs beyond focus country showcasing, and to develop broader approaches to cultural relations in the region. Australia has considerable cultural expertise, in such areas as cultural management, cultural infrastructure, community engaged arts, sports training and management, and heritage management. These areas of expertise could be more systematically utilised in cultural diplomacy programs of region-wide relevance.

The launch of the New Colombo Plan and its administrative location in DFAT signals a renewed support for Asia literacy and capability as a foreign affairs objective.

Industry and sectoral promotion

The opening of political and economic channels in Asia has encouraged a proliferation of market-mediated engagements in many areas of culture and human services such as educational services, tourism, arts, screen industries, cultural infrastructure, heritage services,

and sport. Cultural and public diplomacy activity within a more market-oriented or ‘neoliberal’ environment sought to more broadly support and advance Australian interests in the region, rather than simply opening links between nations. Hence Australian government agencies have focused on promotion of industry and sectoral advantage within the highly competitive environment of the economically emerging Indo-Pacific region. Branding strategies exemplify this competitive logic through a one-way projection of national images and identities, rather than mutual exchanges and collaborative ventures. Nevertheless, this study found considerable variation between the rationales and strategies of Australian government agencies engaged in international cultural promotion. These include arts and market development approaches (Australia Council for the Arts), social and community development approaches through sport (Ausport/DFAT), the promotion of capabilities encompassing the broad value chain of Australian cultural industries (Austrade), and branding strategies to coordinate the international promotion and quality control of products and services such as tourism and education. This diversity of approaches suggests a need for greater knowledge sharing and synergies within a ‘whole of government’ approach to cultural and public diplomacy.

Independent cultural organisations

There is a strong interest in cultural engagement in the region on the part of Australian arts and cultural organisations. In the past two decades there has been a growth in non-government cultural engagements in the Indo-Pacific, often by small organisations. Many of these organisations are reliant on some government support, for both funding and the facilitation of engagements. Many challenges remain for non-state bodies seeking to engage in Asia cultural fields: acquiring cultural literacy and credibility, making connections within arts and cultural industries, negotiating differing cultural industry contexts, and sustaining collaborations. Within the arts field there is an emerging consensus on the desirability of sustained reciprocal engagements based on dialogic processes and resulting in mutual benefits.

Findings:

1. Australian Government investment in cultural diplomacy has developed over time in an ad hoc fashion, resulting in a layered set of approaches to cultural engagement in the Indo Pacific.
2. Ongoing rationalisation and integration of cultural and public diplomacy programs and the strong focus on ‘economic diplomacy’ may lead to greater integration and coordination of programs, as with the sports diplomacy strategy currently under development. Such processes should open opportunities for more inter-agency and cross-partnership sharing of experiences and expertise.
3. Australia’s investment in cultural diplomacy is weak compared with other nations within the Indo-Pacific, where cultural diplomacy activity has been growing rapidly in the 21st century, fuelled by the desire for both soft power competition and cultural industry promotion. Australian cultural diplomacy has been formally linked to public diplomacy strategies, which have been subject to long term underfunding. Cultural diplomacy and cultural relations activity will only be able to grow with increased

support for public diplomacy, or through a delinking of public diplomacy and cultural relations functions.

Core cultural diplomacy activity

4. Australia has maintained a limited and somewhat traditional cultural diplomacy program, with the core administrative centre in the foreign affairs office (DFAT), and a strongly instrumental link to national strategic goals. DFAT's cultural diplomacy grants programs (delivered through the Australian International Cultural Council and the nine Bilateral Foundations, Councils and Institutes) are poorly funded and fragmented. They nevertheless foster many effective projects which promote people-to-people links and sustained cultural and educational exchanges.
5. Analysis of arts projects funded by the FCIs shows a move away from projective 'showcasing' efforts to more emphasis on cultural exchange and collaboration, in line with international trends to value more cooperative and relational approaches to cultural diplomacy.
6. There are important geographical gaps in Australia's cultural exchange outreach in the Indo-Pacific due to the lack of coverage by bilateral FCIs, most notably Pacific Island nations. In particular, there is scope for greater cultural engagement with Pacific Islands communities, and Australian cultural expertise could be deployed to assist Pacific Islands cultural industries.¹⁷²
7. In the longer term, the abolition of the AICC may present an opportunity to expand cultural diplomacy programs beyond focus country showcasing, and to develop broader approaches to cultural relations in the region to supplement the bilateral activity of the FCIs.

Australian government cultural promotion in the Indo-Pacific

8. Many government departments and agencies are involved in promoting Australian culture and cultural services in Asian markets and audiences. While this often entails competitive strategies taking precedence over sustained mutual exchanges, there are ample opportunities for working cooperatively with other government and non-state bodies. Examples such as the Asian Animation Summit demonstrate that the promotion of cultural industries and services within a highly competitive environment are not necessarily at odds with working collaboratively and partnering to improve cultural networks and infrastructure.
9. The promotion of Australian culture and cultural services will be enhanced by people-to-people engagements which provide a strong basis for building mutual learning, knowledge and trust, and capacities to develop sustained engagements.
10. Analysis of the activities of Australian government agencies points to a wide range of approaches to cultural exchange and promotion within Asia. Identifying strengths and weakness in these approaches is an important step in better integrating programs. There are considerable opportunities for synergies between differing approaches: an interagency forum or platform for comparing and sharing experiences could enable more robust strategies and stronger outcomes for sustained cultural engagement with the Indo-Pacific.

¹⁷² Helene George & Letila Mitchell, 2012 Situational analysis of Cultural Industries in the Pacific, Noumea, New Caledonia: Secretariat of the Pacific Community, 2012. Online version available at: http://www.spc.int/hdp/index2.php?option=com_docman&task=doc_view&gid=307&Itemid=44

11. Smart engagement guidelines such as suggested by the *Smart Engagement with Asia* report¹⁷³ would be an effective means of benchmarking the ongoing development of cultural literacy and capabilities in relation to Indo-Pacific exchanges.

Supporting non-government cultural relations activity in the Indo-Pacific

12. There is a plethora of independent Australian players in the cultural sector and the wider society seeking engagement with Indo-Pacific countries independently from Australian government-driven cultural diplomacy.
13. Smaller cultural organisations have often been more effective in cultural exchange initiatives than larger organisations who have to balance commercial returns and cultural engagement. Yet key barriers include a lack of flexible funding resources, difficulties in making and sustaining contacts, the need to learn to negotiate country-specific cultural fields and regulatory environments, and the need to acquire local knowledge in relation to collaborative processes.
14. Institutional support for intercultural practitioners in the arts and cultural sphere could include platforms to enable the ongoing sharing of experiences, approaches, methods and networks, peer-to-peer networking, and best practice documentation.
15. Case studies in this report demonstrate that independent cultural professionals from Australia have played a leadership role in establishing important region-wide cultural networks and institutions. Support for such initiatives should be based on the evaluation of the scope and sustainability of such networks and their contribution to Australia's international cultural relations footprint.

¹⁷³ 'Smart Engagement with Asia: Leveraging Language, Research and Culture' Report for the Australian Council of Learned Academies, Melbourne: ACOLA 2015.