

**International Cultural Engagements among Australians of Pacific Islands
and Asian Descent: A Preliminary Research Report**

Securing Australia's Future SAF03

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Report to Expert Working Group

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1. TERMS OF REFERENCE

This preliminary overview of international cultural engagements among Australians of Pacific Islands and Asian Descent was commissioned by the Expert Working Group for the **Asia Literacy: Language and Beyond** project under the Australian Council of Learned Academies (ACOLA) Securing Australia's Future program. The project was led by Professor John Fitzgerald of Swinburne University of Technology.

The Expert Working Group commissioned a review of the *extent, diversity, nature, reach, and resourcing* of Asian Australian and Pacific Australian cultural engagements in the region, focussing on Australians of Chinese, Indian, Filipino and Pacific Islands descent.

2. QUESTIONS AND TERMS

What part do Australians of Pacific Islands and Asian Descent (APIAD) play in Australia's relations with the region?

There is bipartisan recognition of Australia's need to engage with Asia and the Pacific to promote trade and investment, to advance science and technology, to foster traditional and human security, and to build cultural and social relationships for the prosperity and security of the region. In pursuing these objectives Australia engages with neighbouring countries through government-to-government relations and through the independent involvement of individuals, communities and institutions in the fields of business, education and research, and social and cultural exchanges across a range of private and public platforms.

Australians of Pacific Islands and Asian Descent play important roles in each of these fields. Through their patterns of migration, settlement and transnational mobility, Graeme Hugo observes, they are forging some of the strongest and most significant links of any kind binding Australia and Asian countries (Hugo UP). The same could be said of Pacific Island countries. And yet they generally receive less attention than economic, financial, political and cultural relationships between what we might call 'mainstream' Australia and the countries of the region.

This report explores the role of APIAD diasporas in Australia's cultural relations with the region in the 21st Century. It traces cross-border flows of cultural and sporting actors and products (including music, literature, visual arts, dance, media, martial arts, and so on) and mediums of expression (training, performance, publication, exhibition, screening, competitive games, and so on) since the turn of the century.

Designers of *public diplomacy* programs [Box 1] often approach their *diasporas* [Box 2] to serve as cultural 'bridges' linking their homelands and their countries of abode. Not infrequently, diasporas are approached by several governments at once. We ask how the governments of India, China, the Philippines and several Pacific Island nations approach their diasporas in

Australia, and how the Australian government approaches them. We refer also to international precedents for recognition and support of diaspora public diplomacy.

BOX 1

PUBLIC DIPLOMACY refers to modes of international relations beyond “traditional” diplomacy involving international engagements among private organisations, communities and individuals. In its earliest iterations at the Tufts School in the 1960s, public diplomacy was defined as diplomacy concerned with “the influence of public attitudes on the formation and execution of foreign policies. It encompasses dimensions of international relations beyond traditional diplomacy; the cultivation by governments of public opinion in other countries; the interaction of private groups and interests in one country with those of another; the reporting of foreign affairs and its impact on policy; communication between those whose job is communication, as between diplomats and foreign correspondents; and the processes of inter-cultural communications” (Edward R Murrow Center of Public Diplomacy, <http://fletcher.tufts.edu/Murrow/Diplomacy>).

In so far as it involves inter-cultural communication and exchange, an important aspect of public diplomacy is cultural diplomacy. The global spread of social media and growing intensity of transnational mobility have had a significant impact on thinking about public diplomacy in recent times. The global expansion of cultural communications in particular “has produced a world in which culture and politics are now in an interdependent relationship where each creates the operating context for the other. We have moved from a world where cultural diplomacy was primarily about display, saying to other countries: ‘this is who we are, this is what we stand for, and by the way aren’t we wonderful?’, to one where culture is much messier, and peer-to-peer contact much more frequent – where people listen to global music, take exception to cartoons published thousands of miles away and support petitions for the release of an artist imprisoned on the other side of the planet (Demos Report 2013 p.11).

Any approach by government towards APIAD artists and cultural workers to serve as ‘bridges’ between nations and cultures needs also to acknowledge their autonomy, as independent actors, with creative visions of their own for making their friends, families and communities more secure in their host countries or for commanding greater respect for their art or their communities in the face of apparent ‘mainstream’ indifference. In some cases they also serve as disruptive agents of social change within their own communities, challenging gender stereotypes for example. And while some APIAD artists and cultural workers may consider themselves members of an ethnic diaspora, others do not. These visions and decisions deserve to be respected.

BOX 2

A DIASPORA refers to an internationally-dispersed community that traces descent to a common homeland. Concrete meanings vary across fields of practice. In academic studies, diasporas are often classified through complex taxonomies relating to historical causes or émigré motivations (Cohen 1997). In consular affairs and public diplomacy, diasporas are generally classified according to citizenship (*expat diasporas*) and heritage ties to homelands (*ethnic diasporas*).

An *ethnic diaspora* is a community living away from an historical 'homeland' and bound by affective ties to others from that homeland in the country of abode and elsewhere around the globe. In immigrant countries, such as Australia, every citizen apart from Indigenous Australians may be considered or consider themselves members of an ethnic diaspora. Further, members of an ethnic diaspora can bond to several countries, "both the original and more recent home countries," through an iterative social process that is "transnational and intercultural, ever-changing with one's personal development and social connections, as well as with transnational socioeconomic and political changes" (Trent 2012: 9-10). Maintaining connections among multiple countries is a feature of ethnic diasporas. Australians of Chinese heritage from Malaysia, or Indian heritage from Kenya, may be no less active members of their ethnic Chinese and Indian diaspora communities in Adelaide than direct migrants or descendants from China or India.

Expat diasporas are communities resident outside their country of citizenship. An Australian citizen of Indian-Fijian descent currently resident in Mumbai may consider herself a member of the expat Australian diaspora and a member of the Indian ethnic diaspora and possibly also of the Fijian diaspora.

The present report is concerned chiefly with the international cultural engagements among ethnic diasporas; that is, Australian citizens and permanent residents engaged in cultural relations with their heritage homelands in Asia and the Pacific. A companion report prepared by Brigid Freeman and Professor Fazal Rizvi focuses on the Australian expat diaspora.

The Australian Government operates a public diplomacy program to enhance Australia's influence, reputation, and relationships internationally and to improve domestic understanding of its foreign policies. Australia's public diplomacy program includes *diaspora diplomacy* [Box 3].

In its Public Diplomacy Strategy 2014-2016, the Department of Foreign Affairs and Trade identifies diaspora diplomacy as a specific public policy approach. Australia's vision for the current period is to align diaspora diplomacy with Multiculturalism and to generate support among diaspora communities for Australia's broad national objectives as members of a diverse Australian community. Operationally, the specific task assigned to diaspora diplomacy is to promote Australia as a diverse and inclusive liberal democracy. Along with other diaspora communities, Australia's Asia-Pacific diaspora communities are presented as standard-bearers for Multicultural Australia (DFAT 2014).

BOX 3

DIASPORA DIPLOMACY refers to a public diplomacy approach that draws on the social, economic, and cultural capital of transnational diasporas in support of the national objectives of homeland or adopted countries. Historically, diaspora diplomacy typically involves homeland states targeting their own ethnic diasporas abroad, a form of diplomacy practiced by many Asian and Pacific countries for decades, in China's case for more than a century.

Over this time diaspora diplomacy has involved governments seeking financial and technical support abroad for the economic and strategic agendas of the homeland; drawing politically-active diasporas into internecine conflicts within the homeland; and post-war reconstruction efforts on the part of war-torn homelands (Smith & Stares 2007; Xharra & Wählich 2012; Sheffer 1986). In adopted countries, diaspora diplomacy may involve engagement of ethnic diasporas 'at home' in developed immigrant states such as Australia or the United States. Washington regularly engages with transnational ethnic diasporas among U.S. citizens, on U.S. soil, to enhance the credibility and impact of national foreign policy initiatives involving respective homeland countries. Expat diaspora diplomacy, in which states engage their own citizens domiciled abroad irrespective of ethnicity or 'homeland' falls outside the scope of the present report. Conceptual work on diaspora diplomacy is still in development.

The report seeks to answer the question ‘what part do Australians of Pacific and Asian Descent play in Australia’s cultural relations with the region’ through five lines of inquiry:

- *Extent*
 - How widespread is the practice of international cultural engagement among APIAD communities?
 - Where do activities take place abroad?
 - How frequently do they take place?

- *Diversity*
 - What is the gender balance among respondents?
 - What is their place of birth?
 - How do they self-identify?
 - What is their country of citizenship?
 - How do APIAD artists and communities manage their own internal diversities?
 - Mindful that ‘mainstream’ is a contested term, how do internationally engaged individuals, communities and organizations relate to ‘mainstream’ artists and cultural institutions in Australia?

- *Nature*
 - What fields and mediums are represented in APIAD cultural engagements?
 - What kinds of activities take place?
 - Are they long-term engagements?
 - Do they involve partners?

- *Reach*
 - How are reach and impact to be measured?
 - How are APIAD international cultural engagements promoted?
 - How many attendees or viewers do they attract?
 - How extensive is media coverage of activities?

- *Resourcing*
 - How many people are employed in these activities
 - How are engagements funded?
 - Do they receive in-kind or volunteer support?
 - Rate the challenges presented by fund-raising, management/logistics, finding volunteers., finding venues, and finding partners for international cultural activities

Through these lines of inquiry, we

- generate some basic data on the little-researched topic of APIAD international cultural engagement

- draw public attention to the under-recognised achievements and challenges of APIAD artists and cultural activists in international cultural relations
- highlight some of the skills, competencies, and capacities that APIAD artists and cultural activists bring to their work
- identify some of the challenges facing APIAD artists and cultural actors in their international cultural engagements
- present APIAD perspectives on what might be done to facilitate their cultural links with the broader Australian community and the states and societies of the region

3. METHOD

The research methods adopted for this study were selected as appropriate for a brief voyage of discovery. Research involved information-gathering over the six month period of the project.

Information was collected between March and August 2014 through a survey of individuals and organizations identified as engaging in cultural activities in their descendent countries, supplemented by face-to-face consultations with individuals and groups.

Artists and cultural actors were identified through desktop research and community networks. After potential respondents were identified they were contacted by email or telephone to take part in consultations and surveys. Survey questionnaires were sent as email attachments to those who agreed to take part, along with links to an identical web-based survey, to be completed as preferred.

A total of 43 questionnaires were returned. Of these, 18 respondents indicated that they undertook international cultural engagements for professional reasons. The remaining twenty-five listed a variety of other reasons for engagement including connections with the homeland, fulfilment, social outcomes, additional income, and 'other.' For comparative purposes the 18 are referred to as professional cultural workers and the 25 as non-professional.

Respondents who identified themselves as professional artists generally provided more precise information on their engagements than non-professionals.

Six consultations took place with artists and cultural actors as follows:

- Sydney Chinese Artists Consultations 16 July 2014
- Melbourne Chinese Artists Consultations 25 June 2014
- Sydney Philippines Artists Consultations 16 July 2014
- Brisbane Pacific Islands Artists Consultations 18 August 2014
- Melbourne Pacific Islands Artists Consultations 20 August 2014
- Melbourne Indian Artists Consultations 25 August 2014

In addition, the researchers consulted with embassy and consular staff from four countries with active cultural diplomacy programs in Australia.¹

Minimal data on APIAD international cultural engagements was identified through desktop research. For this reason, the survey instrument was designed to elicit and collect basic data on the range, scale, resourcing, and challenges of international engagements. It was not designed to test hypotheses, rank variables, or identify causal relationships.

Face-to-face consultations with artists and cultural actors elicited detailed case studies and comments on related issues. A number of these are included in the report.

In all, the research sample was confined to seventy Chinese-heritage, Indian-heritage, Pacific Island heritage and Philippines heritage cultural and sporting organizations, artists, and performers based primarily on the east coast of Australia.

The sample of participants who agreed to take part is overwhelmingly skewed towards people of Chinese and to a lesser degree Pacific Islands ancestry.

The sample is also skewed towards organisations and artists among the four target communities which could be identified readily through desk-top research as engaging in international cultural activities through their exhibitions, web-sites, or social networks. In the case of Chinese community organizations, for example, around 150 community associations were identified as having contactable addresses in Melbourne, of which around 15 (10%) were identified or self-identified as engaged in explicitly cultural activities. Of these 15 organizations, 10 (66%) responded to the survey and/or took part in consultation discussions.

No effort has been made to correct the skew or normalise the sample. For this reason, correlational findings are excluded from the report. Further research is required to establish important and possibly significant correlations among, for example, place of birth, ancestry, choice of sites for international cultural engagements, sources of funding, and so on.

In view of the limited and skewed sample, the report and its findings are illustrative rather than representative of the *extent, diversity, nature, reach, and resourcing* of international cultural engagements by APIAD diaspora communities. The findings are not representative of Asian-Australian or Pacific Islands-Australian organizations or artists generally nor of the four target communities. The findings are intended chiefly to bring to light the variety, location and frequency of international cultural engagements undertaken by APIAD artists and cultural actors, and to highlight some of the issues of interest and concern to them.

Finally we highlight a number of case studies of APIAD artists and organizations whose work and contributions are among many that merit wider public recognition.

¹ India, The Philippines, Tonga, and Samoa. The Embassy of the People's Republic of China did not respond to requests for an interview.

4. WHAT'S NEW?

4.1 What's new in the field?

International relations have never been solely concerned with relations among states. In the mid-19th century, Queen Victoria's husband, Prince Albert, came up with the idea for a Great Exhibition to bind the subjects of the imperial sovereign by placing the wonders of the empire's industry and manufacturing on public display. A century later, Mahatma Gandhi appealed to the international court of opinion in his efforts to free India from the grip of British sovereignty. Exhibitions and appeals to international public opinion have a long history in public diplomacy. What has changed in recent times is the convergence of international politics and local cultures in real time, at scale, reaching individual citizens in every quadrant of the globe.

In 2007, when Youtube was still in its infancy, a pioneering report on cultural diplomacy pointed out that the spread of social media was empowering citizens "with the tools to influence politics from the comfort – and anonymity – of their own homes." The likely impact on the practice of cultural diplomacy was foreshadowed at that time:

We are moving from a world where the term was primarily concerned with relations between elites – where static and traditional cultural settings provided the opportunity and backdrop for relaxed ambassadorial and political contact, for example – to one where culture is also a medium between people on a mass scale. Many-to-many cultural exchange is now very fast moving and capable of profound effect, both laterally and upwardly, to the extent that cultural diplomacy now directly affects and may even direct the more traditional forms of public diplomacy (Demos 2007: 16-17, 65).

The impact of this new style of citizen diplomacy has been widely felt since the publication of that initial Demos Report in 2007. In Australia, governments and mainstream media were little prepared in 2009 when Indian students in Melbourne began to mobilise outrage in India against Australian 'racism' through a social media strategy targeting the press and celebrities in India, including it is said legendary cricketer Sachin Tendulkar and Bollywood Superstar Amitabh Bachchan. Tendulkar tweeted his concern and Amitabh Bachchan publicly declined an Honorary Degree from QUT in 2009. India's printed media quickly picked up the story. In Australia it was relegated to the middle pages before mainstream media got the message that a well-networked social media phenomenon was seriously damaging state-to-state relations between India and Australia.

APIAD cultural engagements in the region share in the wider developments that are reshaping the practice of cultural diplomacy. The spread of social media with real-time connectivity, global reach, and flattening of information hierarchies is accelerating connectivity among diasporas as well. The role of networked diasporas in international relations and their role in cultural diplomacy cannot be ignored in this rapidly changing environment.

4.2 What's new about this report?

Some of the challenges and achievements of Asian and Pacific Island-Australians in domestic culture and the arts have been documented in published literature on multicultural policy and practice, along with those of other minority communities (Gunew & Rizvi 1994). Australia's broader international cultural engagements with the states and societies of Asia and the Pacific Islands have also been the subject of published research (Asialink 2013). In preparing this project we have found little published literature on the international engagements of APIAD artists with their descendent countries in the region – that is, research linking the cultural activities of Asian and Pacific-Australians on the one hand with Australia's people-to-people relations in Asia and the Pacific on the other. The report makes a start in this direction.

Research for the report benefits particularly from the publication of the Victoria-Asian cultural engagement research project, *On the Ground and In the Know* (Asialink 2013), which offers the most comprehensive overview to date of cultural engagement between arts communities in Australia and the states and societies of Asia. Although limited in scope to Victoria's regional cultural engagements, the report marks a milestone in addressing the 'data deficit' of quantitative and qualitative information about engagement between the Australian cultural sector and the Asian region.

The Victorian report is framed by a broader mission to build Asia capability among business, government, and community organisations, in this case in the cultural sector, on the assumption that "cultural engagement is a crucial pathway for developing and deepening Australia's relationship with Asia" (Asialink 2013: 8). Cultural engagements among Australians of Asian descent fell outside the project scope. Reflecting its broader concerns, the report's recommendations include 'Asia capability' building, peer networking, information sharing about opportunities and logistics and the sustainability and reciprocity of programming, advocacy to promote regional cultural engagement, and investment in research on Asia-Australia cultural engagement. In this broader setting, building people-to-people cultural ties between Australia and countries in the region is a small part of the larger mission of building Australian capacity for engagement with the region.

Our narrower focus on APIAD cultural engagement with the region invites questions about whether the findings of the Victorian report into 'mainstream' artists apply to diaspora artists and cultural organisations relating to their homelands – specifically the findings that cultural workers experience difficulties in cultural understanding and the ways of bureaucracy in their dealings within the region, that they require capacity building and assistance in learning about opportunities and networks, that they require encouragement to engage, and that they need to move beyond one-off engagements to sustainable long-term relationships, consistent with best practice in international cultural diplomacy today.

Australian public diplomacy has been receptive and at the same time responsive to the new challenges of public diplomacy. Australian diplomacy in the region, according to the *Australia in the Asian Century White Paper* (Australia 2012), is no longer confined to dealing with government and officials but involves a broader constituency including business, the media, think tanks, cultural and educational institutions, community groups, and individuals (p. 258). The White Paper further acknowledges that Australians of Asian heritage present a rich resource for encouraging informed and up-to-date perceptions of Asia, in Australia, and for helping to project more accurate perceptions of Australia into the region. The White paper

recognises Australia's Asian diasporas as a 'bridge' with countries and communities in the region (p. 262).

More recently, diaspora diplomacy has been listed among formal public diplomacy approaches in the Commonwealth Government's Public Diplomacy Strategy 2014-2016 (DFAT 2014). The diaspora strategy document refers to 'public diplomacy at home' among Australian-based diasporas – defined as outreach to diasporic communities in Australia – and 'diplomacy abroad' – defined as outreach by Australian businesses operating overseas and by Australian-diasporic networks abroad.

A similar model of diaspora diplomacy 'at home' and 'abroad' has been practiced and studied in the United States for some time (Trent 2012). American analyst Deborah Lee Trent observes that the 'at home' approach adopted in the U.S. embraces domestic social inclusion practices and messaging, in addition to foreign policy messaging, to counter the "marginalization of immigrant, minority, and ethnic communities, in terms of both societal inclusion and inclusion in the foreign policy process." Listening, inclusion and engagement are part of the diaspora diplomacy process:

Explaining U.S. policy to diaspora civil society members and private sector leaders, listening to their perspectives on political and economic issues in their countries of heritage, and including them in policy deliberation and information, exchange, training, and professional, counterterrorism, and other programs is part of the DOS [Department of State] mission (Trent 2012: 6-7).

The U.S. Department of State hosts public-private partnerships such as The Global Diaspora Forum and the International Diaspora Engagement Alliance to engage with organized diasporas in policy formation and implementation at home and abroad.

Social inclusion messaging overlaps operationally with diplomacy 'abroad' in the appointment of immigrant diaspora representatives to key U.S. diplomatic posts, including in recent years the appointment of Gary Locke as Ambassador to China and ice skater Michelle Kwan as official 'American Public Diplomacy Envoy.'

Australia has been engaged in diaspora diplomacy for some time and signaling similar inclusion messaging in its foreign policy processes. In recent years these include the appointment of Peter Varghese AO as Australian High Commissioner to India (2009-2012), at a time of widespread Indian concern over Australian 'racism,' and in the selection of Melbourne Bollywood actress Pallavi Sharda as Australian Cultural Ambassador for the Oz Fest Year of Australian culture in India (2012) and the nomination of legendary kung-fu film star Jackie Chan as Australian Cultural Ambassador for the Year of Australian Culture in China (2010-11).

Engaging ethnic diasporas in public diplomacy also involves wider practices of societal inclusion 'at home' to overcome marginalization of immigrant, minority, and ethnic communities as a condition of their inclusion in the foreign policy process. Domestically, the optics of diaspora diplomacy in the United States mandate equal recognition and representation of minorities on peak boards and councils of government, business and the non-profit sector across the U.S., not merely in the foreign policy process.

Consultations with APIAD artists suggests that Australia may face challenges in implementing diaspora diplomacy 'at home' where incentives for minority inclusion in the media and on peak bodies and councils in business, government, and the non-profit sector are weak outside the explicitly 'multicultural' sector (O'Leary and Tilly 2014).²

The inclusion of diaspora diplomacy as a "key element" of Australia's public diplomacy is timely given the pressing need to engage diasporas within Australia on issues of national development and security and, in DFAT's judgment, given that the "number and size of diasporic communities is increasing around the world providing opportunities for interaction through culture and between cultures" (DFAT 2014).

In support of these developments, we provide provisional data and observations on "interactions through culture and between cultures" in the Indo-Pacific mediated by Australians of Pacific Islands and Asian descent.

We acknowledge potential difficulties extending these experiences through applied public policy but point to recent developments in program design for social communities in Australia which indicate that innovative models for effective diaspora diplomacy programs are as likely to be found in contemporary community-service design as in the standard diplomatic playbook.

5. THE ROLE OF GOVERNMENT

Effective cultural diplomacy needs to balance a government's interest in ensuring governance, and shaping outcomes in the national interest, with the needs of its most creative citizens for autonomy and freedom of expression, and their desire in many cases to work at arm's length from government.

Cultural relations at the people-to-people level are generally thought to prosper of their own accord, "naturally and organically, without government intervention – the transactions of trade and tourism, student flows, communications, book circulation, migration, media access, intermarriage – millions of daily cross-cultural encounters" (Demos 2007: 76). Governments nevertheless play a critical role at the institutional level in facilitating country to country programs, in negotiating treaties, in inter-agency coordination, in facilitating visas, and in funding programs, among other roles. Governments can respond effectively to new opportunities by building connecting infrastructure, by developing new capabilities, and by framing appropriate governance systems to manage them.

² According to Race Discrimination Commissioner Dr Tim Soutphommasane, in 2012 "nearly half of all Australians were either born overseas or had a parent who was born overseas, and about one in 10 Australians had an Asian background, [but] only a handful of members of Federal Parliament had non-European ancestry, and less than 2 per cent had Asian ancestry. Of 83 secretaries and deputy secretaries of federal government departments, only three had Asian origins." Dan Harrison, 'Bamboo ceiling' blocking Asian Australians, says commissioner,' *Sydney Morning Herald* 11 July 2014. <http://www.smh.com.au/federal-politics/political-news/bamboo-ceiling-blocking-asian-australians-says-commissioner-20140710-3bq45.html>

In some countries with highly prestigious cultural relations programs, such as France and China, the government plays a leading role in initiating, organising and funding cultural programs directly. In others, such as the United States, private corporations and philanthropic foundations do the heavy lifting. The U.S. Government does however play a catalysing role in diaspora diplomacy by signalling to the corporate and non-profit sector the importance of 'mainstreaming' Asian and Pacific minorities in personnel appointments and promotions in all fields and levels of society (Trent 2012).

Whatever role a government may choose to play in promoting cultural diplomacy, engagement in diaspora diplomacy is likely to involve coordinating multiple sources of information and resourcing, and securing cooperation among independent institutions, cultural professionals, government agencies and diasporas themselves. It may also involve working with the private sector and philanthropy to secure greater engagement and support for international cultural exchanges.

The need for balance between a national government's interest in promoting good governance and strategic outcomes, on the one hand, and its need to acknowledging the autonomy of its resident artists and cultural actors, on the other, is especially acute in the field of diaspora diplomacy. Diasporas by their nature cross the boundaries that national governments are duty bound to police. An effective cultural diplomacy program would presumably allow diaspora artists to make their own judgments about the cultural, social and territorial boundaries they choose to cross without undue government interference.

This is not as simple as it may seem. As the boundaries between 'home' and 'abroad' have been perforated by technical innovations and mass mobility in recent decades, efforts to sustain the division between the two are sometimes said to present obstacles to effective diplomacy (Demos 2007: 73). In this context, discussion of contemporary public diplomacy highlights the role of ethnic diasporas as 'bridges' linking different countries and communities (Demos 2007: 18, 25, 65-66). And yet diaspora communities sit at the confluence of two or more countries any or all of which might wish to employ them as 'bridges' abroad. They themselves may want none of it.

Governments may be equally wary. One country's 'abroad' is another's 'home,' after all, and policing boundaries is one of the roles that national governments continue to take seriously. Hence much as they might wish to keep abreast of their own diasporas, and 'utilise' diaspora diplomacy themselves, national governments pay attention to the roles of other national governments in diaspora diplomacy.

Some indication of the role of governments in diaspora diplomacy at home and abroad can be gleaned from the part governments play in the four targeted countries and regions – India, China, the Philippines and the Pacific Islands – in promoting diaspora cultural diplomacy with Australia.

5.1 India

The Government of India operates an active cultural diplomacy program within a strategic public diplomacy framework supporting people-to-people ties in aid of knowledge transfers, trade, investment, and security. As part of its cultural diplomacy program, India targets its diaspora overseas which is said to number around twenty-five million internationally and to be approaching 500,000 people in Australia (GOI 2014).

The Indian government values its diaspora as “an important bridge to access knowledge, expertise, resources and markets” for national development. It recognises the diaspora’s need to develop a “coherent, intrinsically motivated and progressive identity” and acknowledges government responsibility to build capacity at home “to establish conditions and institutions for sustainable, symbiotic and mutually rewarding engagement” between India and Indians overseas (GOI 2014).

One measure of the value the Indian Government places on diaspora diplomacy is the establishment of a dedicated ministry overseeing international diaspora affairs – the Ministry of Overseas Indian Affairs (MOAI). MOAI defines the “heart” of its Overseas Indian policy as “to engage with the Diaspora in a sustainable and mutually rewarding manner across the economic, social and cultural space,” with a focus on building partnerships, linking institutions, and creating conditions for growth (GOI 2014).

The Ministry of Civil Affairs hosts the Indian Council for Cultural Relations (ICCR). This autonomous body operates on a ‘panelment’ process, under which leading Indian performers and artists are invited to join a distinguished panel whose panellists are available for selection by overseas communities to star at their events, courtesy of the ICCR.

For consular and diplomatic purposes, MOAI draws a clear line between Indian and foreign citizens among the Indian diaspora, which it classifies into three categories:

1. Non Resident Indian (NRI): a person with an Indian passport who lives abroad
2. Overseas Citizen of India (OCI): a person who was once an Indian passport holder but has migrated elsewhere and secured foreign citizenship
3. Persons of Indian Origin (PIO): a person who views India as his or her historical homeland, but was neither born in India nor held Indian citizenship

A NRI is considered Indian by nationality and citizenship. An Overseas Citizen of India is not classed as full Indian Citizen by the Indian Government as the Indian Citizenship Act (1955) precludes dual citizenship.³ A PIO has no claim on Indian citizenship.

India’s High Commission and Consulates in Australia place a high priority on diaspora diplomacy directed towards Australians of Indian descent (OCI and PIO). The focus is two-way, seeking to build strong and sustained engagement between India and overseas Indians, and encouraging Indian Australians to re-engage with India.

³ I wish to thank Professor Fazal Rizvi for drawing these distinctions to my attention. See also http://www.mha.nic.in/pdfs/ic_act55.pdf.

For their part, Indian diaspora artists and cultural workers are increasingly attracted toward the Indian market as the homeland grows in wealth and standing. This holds for British and North Americans of Indian descent as well as for Indian-Australians. There are signs of growing competition among Indians overseas in the Americas, Europe, Africa, and Oceania to draw the attention of Indian artists to their communities and that of their communities to the Indian market. This sometimes involves competition to attract the best artists to perform in their communities, or diaspora artists competing to make a mark for themselves in India, in film, media, music, dance, and visual arts. Markets as well as governments are driving increasing cultural interaction among Indian diasporas and the homeland.

- *People want to connect with India because it's a growing giant*
- Melbourne Indian Artists Consultations 25 August 2014

- With assistance from Indian Government representative 14 July 2014

5.2 China

The People's Republic of China (PRC) promotes international trade, investment, security, cultural relations and people-to-people ties through an active public diplomacy program abroad.

At one level China's public diplomacy program targets all people of goodwill abroad through cultural agreements and exchanges, public events, media and print publications, and educational programs. An oft-cited measure of China's success on this level is the mushrooming of Confucius Institutes and Confucius Classrooms in over 110 countries over the first decade of the 21st century. No other country has managed to embed its own government's strategic vision of itself and the world within formal national educational systems around the globe as effectively as China.

On this level, China's public diplomacy programs in Australia target the general community through public events, media and print publications, and educational programs including Confucius Institutes and Confucius Classrooms. As of July 2011, ten Confucius Classrooms were operating in Australia and twelve Confucius Institutes were embedded in Australian universities (AEI 2011).

At another level, the People's Republic operates a concerted public diplomacy program specifically targeting the Chinese diaspora abroad, estimated to number around forty-five million in total and almost one million people in Australia.

Chinese overseas have played an indispensable part in China's rapid economic, technical, scientific and cultural development in the reform era. Citizens of Chinese descent also play key roles in the business, government and cultural lives of countries on the Pacific Rim, including Australia, and in connecting these countries with China and with other states and communities in East and Southeast Asia.

China's Foreign Ministry does not list Chinese overseas affairs among its nineteen "main responsibilities" (GPRC 2014). Responsibility lies higher in the system. Chinese diaspora affairs are formally managed through the Overseas Chinese Affairs Office of the State Council which adopts an all-of-government approach under the ultimate direction of the Communist Party's

Third Office of the United Front Work Department. Embassy and Consular Attachés from a variety of government agencies overseas, including the Ministry of Commerce, the Ministry of Education, and the Ministry of Foreign Affairs, each works in its area of responsibility with overseas nationals of Chinese descent in support of the Chinese Government's strategic objectives (To 2014).

The greater part of China's diaspora diplomacy in Australia involves support for cultural exchanges, participation in national and civic festivals, and maintaining friendly links with community associations. There are nevertheless explicitly political as well as cultural objectives.

From the 1950s until recent times, political competition between the governments of the PRC and the Republic of China (ROC) on Taiwan drove their respective efforts to win the hearts and minds of Chinese overseas. Political competition between Beijing and Taipei for the loyalty of the diaspora has abated in the 21st century, chiefly because the Nationalists (KMT) on Taiwan no longer associate loyalty to themselves with loyalty to China under Taiwan's multi-party liberal democracy.

PRC officials have not retreated from their historical assumption that loyalty toward the Communist Party is a necessary indicator of patriotic loyalty toward China among Chinese overseas. Securing the loyalty of Chinese overseas to the values, aims, objectives, policies, conduct and leadership of the Chinese Communist Party is the over-riding goal of China's diaspora-diplomacy program in Australia.

Most often this involves building links with community networks, participation in national and civic festivals, and support for a wide range of cultural activities. It can also involve mobilising opposition to perceived enemies of the Party – including Australian human rights campaigners, democracy activists, constitutional reformers, film-makers, and media personalities in the diaspora – who present no existential threat to China but whose activities unsettle the Communist Party of China.⁴

5.3 The Philippines

Through its Department of Foreign Affairs, the Government of the Philippines works “to protect the rights and promote the welfare of Filipinos overseas and to mobilize them as partners in national development, to project a positive image of the Philippines, and to increase international understanding of Philippine culture for mutually-beneficial relations with other countries.” Filipinos overseas are seen as allies in these endeavours.⁵

The Embassy of the Philippines in Australia “looks to Filipino Australians as partners in promoting Filipino culture in Australia.” While Filipino culture is promoted for its intrinsic value, and for its utility in maintaining social and cultural ties between Filipino Australians and the homeland, the Mission's support for cultural diplomacy is attuned to its economic diplomacy objectives, specifically promoting the purchase of Philippines products in Australia and

⁴ China's most senior foreign policy official has defined maintenance of the Communist Party system as the “number one core interest” of state. 2010: xii.

⁵ The Government of the Philippines <http://www.dfa.gov.ph/index.php/articles/mission-vision>

investment in the Philippines. In 2013 Filipino migrants from around the world remitted more than US\$ 26 billion home (Gonzalez 2013). In this respect, the diaspora is considered a partner in economic diplomacy and development as well as in cultural diplomacy.

The Embassy reaches out to local Filipino-Australian associations through the Filipino Community Council of Australia (FILCCA). It particularly values the Filipino diaspora hosting cultural events in Australia in support of state-to-state ties, or celebrating Filipino national identity in association with national festivals. During a visit to Australia by President Benigno Aquino III, in 2012, the community assisted in presenting and unveiling a statue of Philippines national hero Jose Rizal in Campbelltown's Rizal Park, one of several Rizal parks maintained in Australia. The event was jointly funded by the Manila-based National Council for Culture and Arts (NCCA) and local community organisations.

Most international cultural engagements in Australia are privately or community funded, with Embassy facilitation. In 2013 for example the internationally-renowned Manila Chamber Singers visited Australia. The Embassy facilitated their tour of Brisbane, Sydney and Canberra while members of the local community billeted and entertained the visitors at each site and a well-known Filipino concert pianist donated the musical instruments used on tour. The tour was considered a great success – and at minimal cost to government or to any one community, institution or individual.

The Embassy also assists with routine cultural engagements in Australia, including the August Month of Language program for cultural maintenance, which operates through community language centres such as Learning Filipino Together, and the May Filipino Heritage month. It is engaged with regular 'Filipino trivia' events and with community festivals, such as the Canberra community festival, initially convened by the Embassy and now hosted annually by a local community association.

In assessing the impact of these events, the Embassy measures the degree of engagement of the wider diplomatic community and of the broader Australian community at each event, by numbers of attendees and participants, and by the extent of media coverage of events.

The Embassy also values Filipino-Australian cultural activities in the Philippines. A number of Filipino-Australian artists and performers have achieved renown in the Philippines today, including Anne Curtis, Iya Villania, Mig Ayesa, and the Philippines Volcanoes Rugby Team. The popular appeal of these celebrities enhances recognition within the Philippines of the cultural ties binding the two countries.

- With Assistance from Philippines Government Representative 19 August 2014

5.4 Pacific Islands

Pacific Island missions in Australia value their diaspora communities and work closely with them to promote cultural and economic ties with the home islands. For the Tongan and Samoan governments, the focus of cultural diplomacy in Australia is to promote Tongan and Samoan culture in Australia. This is done with the aid of local community associations.

On the islands, cultural and social life is organized around villages (including village churches) where village chiefs serve as community leaders. In Australia, cultural and associational life is organised around churches, each attracting parishioners from many villages, hence in Australia church ministers are generally recognised as community leaders. Advisory council groups bring these and other community leaders together. The High Commissions work with and through these advisory councils.

One objective of cultural diplomacy is to encourage diasporas in Australia to maximise their opportunities for education, advancement and prosperity. During a visit to Australia in 2011 Samoan Prime Minister, the Honourable Tuilaepa Lupesoliai Sailele Malielegaoi, advised those attending a community meeting that Australia was their home, and that they must make full use of all of the opportunities available to them in their new home.

Another objective is to advance the well-being and prosperity of the home islands. Cultural diplomacy serves economic diplomacy in the Pacific Islands through the remittance economy. Diaspora remittances make up 18% of Samoan GDP. As remittances follow family ties and cultural linkages, maintaining social and cultural linkages is important for maintaining the flow of remittances. The assumption here is that a more prosperous Pacific Island diaspora makes for a more stable and prosperous homeland.

The role of government is limited to facilitation and coordination. "Our government does not provide much in the way of funds for cultural and sporting exchanges. It helps out chiefly in the government-to-government space – facilitating agreements, visas, meetings between communities and government agencies, helping to channel and coordinate community fund-raising activities such as support for tsunami relief."

- With Assistance from Government Representatives of Samoa and Tonga 19 August 2014

6. DEMOGRAPHIC PROFILE

Migrants of Chinese, Indian, Filipino and Pacific Islands descent form a large and growing population group in Australia. The number of Australians with Chinese, Indian, Filipino or Pacific Islander ancestry living in Australia nearly doubled between 2001 and 2011 (from 901,853 to 1,602,616 people).⁶

Migrants born in China and India are relatively new arrivals to the country, reflecting the growing significance of migration to Australia from countries in Asia in recent decades. The median length of residence in Australia for migrants born in China and India is 8 years and 5 years respectively.⁷

⁶ <http://profile.id.com.au/australia/ancestry?WebID=10&EndYear=2001>

⁷ <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/4102.0main+features102014>

Identification by Ancestry

	2011		2006		2001		change
	Number	%	Number	%	Number	%	2001 to 2011
Chinese	866,001	4.0	669,306	3.4	556,338	3.0	+309,663
Indian	390,852	1.8	234,171	1.2	156,383	0.8	+234,469
Filipino	224,885	1.0	160,237	0.8	129,679	0.7	+95,206
Samoan	55,863	0.3	39,774	0.2	28,039	0.1	+27,824
Fijian	39,927	0.2	19,110	0.1	16,567	0.1	+23,360
Tongan	25,088	0.1	18,235	0.1	14,847	0.1	+10,241
TOTAL	1,602,616	7.4	1,140,833	5.8	901,853	4.8	+700,763

Identification by languages spoken⁸

	2011		2006		2001		change
	Number	%	Number	%	Number	%	2001 to 2011
Mandarin#	336,178	1.6	220,604	1.1	139,114	0.7	+197,064
Cantonese#	263,538	1.2	244,557	1.2	225,008	1.2	+38,450
Chinese, nfd#	23,792	0.1	11,667	0.1	14,566	0.1	+9,226
Hindi	111,349	0.5	70,006	0.4	47,766	0.3	+63,583
Punjabi	71,231	0.3	23,163	0.1	14,894	0.1	+56,337
Tamil*	50,145	0.2	32,704	0.2	24,029	0.1	+26,116
Urdu*	36,835	0.2	19,289	0.1	12,476	0.1	+24,359
Bengali*	35,647	0.2	20,220	0.1	11,646	0.1	+24,001
Gujarati	34,210	0.2	11,873	0.1	5,475	0.0	+28,735
Samoan	36,574	0.1	28,528	0.1	22,703	0.1	+13,871
Filipino/Tagalog	136,846	0.6	92,327	0.5	78,760	0.4	+58,086
TOTAL	1,136,345	5.2	774,938	4.0	596,437	3.2	539,828

#not only people from China speak these languages

*not only people from India speak these languages

⁸ <http://profile.id.com.au/australia/language?EndYear=2006&WebID=10>

Between 2006 and 2011, the largest changes in the spoken languages of the Australian population were for those speaking:⁹

- Mandarin (+115,574 persons)
- Punjabi (+48,068 persons)
- Filipino/Tagalog (+44,519 persons)

7. FINDINGS

Extent

- APIAD communities frequently host well-known artists and performers from the homeland on Australian soil, often in association with multicultural or national festivals.
 - *An annual “india@mindil” festival has been staged in Darwin by Indian-Australians of the Northern Territory for eighteen years. The Government of India sponsors participation by Bollywood artists from India. The impact of the festival extends well beyond the diaspora community, attracting up to 10,000 participants each year. A similar event hosted in Perth by the Indian Society of Western Australia, the Diwali Mela (Festival of Lights), routinely attracts 25,000 visitors. It also involves performers from India - Government Representative 14 July 2014*
- Although not as widespread as homeland artists performing in Australia, the practice of APIAD artists performing and exhibiting in the region appears to be at least comparable to the number of ‘mainstream’ Australian cultural practitioners in the region.¹⁰
 - *Several Filipino-Australian athletes, poets, artist and performers have represented Australia in the Philippines, including author and artist Alfredo Rocas, film-maker and poet Robert Nery, singers Dexter Villa and RJ Rosales, and performing artist Paschal Berry (see Case Study). A multi-ethnic team from the Philippines National Rugby League, founded by Queensland-based Filipino rugby league enthusiasts, won the Asia Cup for a second time in 2013 – Sydney Philippines Artists Consultations - 16 July 2014*

⁹ <http://profile.id.com.au/australia/language?EndYear=2006&WebID=10>

¹⁰ The Victorian report estimates that “over 130” individual cultural practitioners from Victoria undertook projects in Asia over a five year period from 2008 to 2012 (*On the Ground and In the Know*, p.50). Based on the limited sample of three Asian countries covered in the present report (excluding the Pacific islands), the number of Victoria-based Asian diaspora cultural activities in the region would appear to match this number over the same period. Further research is required to verify this.

- *There would be five Chinese-Australian artists [painters and sculptors] based in China at any one time, and ten to twenty professional Chinese-Australian artists in Australia occasionally exhibiting in China* - Melbourne Chinese Artists Consultations 25 June 2014
- *A number of Australians of Indian descent are working in Bollywood – most prominently Melbourne actor Ms Pallavi Sharda but also producers and directors like Alex Singh, Chayan Sarkov and Stanley Joseph* - Melbourne Indian Artists Consultations 25 August 2014
- The range of sites selected for international engagements is partly determined by patterns of personal and community networking and levels of cultural familiarity. Australia’s Asian and Pacific Islands diasporas tend to engage internationally with their descendent communities and countries in Asia and the Pacific and to a lesser extent with other countries and communities. Further correlational research is required.
- The intensity of APIAD diaspora cultural activities with descendent countries correlates with the size of diasporas in Australia. Overseas sites with the greatest intensity and impact of cultural activities are sites with the greatest diaspora concentrations in Australia, notably China and India. This pattern of intensity contrasts with regional cultural engagements involving ‘mainstream’ arts communities, for whom Japan is identified as the most popular destination for outgoing activity between 2008 and 2012, followed by India, Indonesia and South Korea (Asialink 2013: 50).
- Frequency of international cultural engagements within the sample was approximately 250 events over the past fifteen years. Further research is required.
- The frequency of domestic and international cultural activities involving diasporas varies with the scale and nature of the practitioner, the art form, and the medium. Large scale events such as orchestral and choral performances and institutional exhibitions are relatively infrequent while individual art exhibitions, literary translations and solo instrumental performances are relatively frequent. Further correlational research is required.

Diversity

Diasporas are by their nature diverse. Overlapping memberships of cultural organisations – for example ethnic Chinese from Malaysia, Taiwan and the People’s Republic of China forming a local Chinese artists association – highlight the diversities of nationality that make up particular APIAD diasporas in Australia [see also Box 2]

Diversity of Respondents

Ancestry	Total participants*	Percentage	Percentage female
Chinese	36	51.4%	38.9%

Indian	8	11.4%	50.0%
Filipino	6	8.6%	16.7%
Pacific Islander	20	28.6%	80.0%
TOTAL	70		Total female: 50%

*unique participants – surveys and consultations combined

Diversity issues highlighted by responses

- Artists and cultural workers express a variety of motives for international cultural engagement, ranging from community efforts to preserve cultural identities by maintaining ‘traditional’ languages and cultures across space, and between generations, through to concerted attempts to push the boundaries of traditional cultural practices through avant-garde visual arts, dance and music.
- Cultural education, and artistic training and performance, are often valued for cultural maintenance and inter-generational transmission of cultural heritage, particularly for the health and well-being of the youth of communities
 - *Community elders in the Islands are concerned about the young men, keeping them out of trouble. Young men who lose their cultural roots can end up in serious trouble. If they don't understand customary laws – around tattoos for example – they can use them for entertainment and lose sight of what they are all about. Girls too. So we work with young people on understanding the protocols – tattooing can't be done without first understanding the protocols - Brisbane Pacific Islands Artists Consultations 18 August 2014*
 - *When our young people step out the door in Australia, they enter a different world. So it's up to churches and community organisation to maintain traditional social order, hierarchies, in Australia. They also maintain traditions of community self-help and strong family obligations - Government Representative 19 August 2014*
 - *Members of the older generation of Pacific Islanders who came to Australia wanted to be accepted, and we wanted our children to be accepted here, so we did not encourage them to learn our language and culture. But now our children are parents themselves, and our grand-children want to know who they are, so our children are coming to us to learn their heritage – now! - Melbourne Pacific Islands Artists Consultations 20 August 2014*
 - *The most pressing problem for the Filipino-Australian community is inter-generational transmission of their heritage. Some community organisations such as the Penrith-based Philippines Language and Cultural Association of Australia are developing extensive dance, choral, and Filipino language programs, but they have yet to engage internationally - Sydney Philippines Artists Consultations 16 July 2014*

- International competitive sports are highly valued in the Pacific Islands for many reasons, some bearing on development of a healthy youth culture.
 - *Samoans value education but not all children are destined for university. In this sense international professional sports are a real “eye opener” for kids in Samoa. Around 40% of NRL players in Australia are of Pacific Islands descent - Government Representative 19 August 2014*
 - *Sporting heroes promote the league locally and offer a vision that some boys can aspire to. The Samoan government is now emphasising other sports and cultural activities beyond football – including weight lifting and choral work - Government Representative 19 August 2014*
 - *Tongan footballers have made it big in Australia, including elite-level NFL and Super Rugby, and on Australian national teams such as the Wallabies - Government Representative 19 August 2014*

- Placing a high value on cultural heritage maintenance, APIAD artists, families and communities engage internationally to promote inter-generational transmission of cultural heritage – in both directions
 - *Tongan parents often send their children back to Tonga for high school – to learn local ways in the care of their grandparents, to study in their language, and to learn their culture at school - Government Representative 19 August 2014*
 - *Back in the village, my son has to translate my language for his son who can't understand it – the boy thinks I am speaking Australian! They need language maintenance back in the villages - Melbourne Pacific Islands Artists Consultations 20 August 2014*
 - *When I was a child we danced traditional dances to traditional music. Now kids dance hip hop to the same music. And all of them want to speak English. Our language is increasingly English borrowings and slang Melbourne Pacific Islands Artists Consultations 20 August 2014*
 - *Internationally, families and churches maintain links through ceremonial events such as weddings, funerals, chieftain instalments, Christmas family reunions. These are growing in popularity as the community in Australia grows more prosperous. Another important peak network is the annual church leaders' conference in Samoa. In addition to ministers themselves, each minister brings a group of up to twenty parishioners - Government Representative 19 August 2014*

- The diversity of APIAD activities and motives carries dynamic tensions between inherited customs, laws, and ‘tapu,’ on the one hand, and freedom of artistic expression about sensitive topics on the other – especially on the subject of gender relations under customary law. Artists and their communities are working to manage these tensions among themselves

- *Our biggest challenge is how to do contemporary art at home with all those rigid laws in place – how to create without breaking traditional law. What is seen as art here is not art in Papua New Guinea. You may be born into a craft family, of wood carvers for example, and then you have to be initiated into the art. You can't do that particular art if your mother is not of that craft family* - Melbourne Pacific Islands Artists Consultations 20 August 2014
- *A lot of those cultural laws are based around gender. As artists we acknowledge the laws but push the boundaries* - Melbourne Pacific Islands Artists Consultations 20 August 2014
- *PNG is developing fast but in many places they still maintain the old ways of doing things. What we try to do as artists and curators is preserve and celebrate the culture that is still living. It works two ways. Artists here want to reach out to the homelands and artists there want to reach out to us for new ways of doing things* - Melbourne Pacific Islands Artists Consultations 20 August 2014
- *You can do so much more here in Australia* - Melbourne Pacific Islands Artists Consultations 20 August 2014
- Among the greatest challenges facing APIAD cultural practitioners is that of co-ordinating and dealing with their own diverse communities – dialect communities, religious communities, political communities, territorially dispersed communities, and in every case clashing generational communities.
 - *The Indian-Australian community is made up of diverse communities including Tamil, Punjabi, Parsi, Gujarati and other regional and religious groupings. When they engage with India in language training and cultural maintenance programs they do so mainly through their regional networks in India, often through temples and religious organizations* - Melbourne Indian Artists Consultations 25 August 2014
 - *The integration of these communities in Australia is in some ways unique – for example the Shri Shiva Vishnu Temple in Carrum Downs [Melbourne] represents a remarkable compromise between two distinctive sub-ethnic communities. It is the only temple on earth dedicated to both Sri Shiva and Sri Vishnu, welcoming the faithful through two separate entrances (Rajagopurams), one leading to each of the deities* - Melbourne Indian Artists Consultations 25 August 2014
- Elite and community cultural workers among the APIAD diaspora recognise the diversity of their connections with Australia and other communities in the Asia Pacific, especially links with Indigenous Australians
 - *We pay attention to indigenous-indigenous links between the Philippines and Australia and to the ancient migration and trading routes that linked us. The artwork on this subject at Darwin airport is inspirational. And we are proud of Filipino family relations with Indigenous Australia - the large and prominent Cubillo family in the Northern Territory, for example, and the Nova Peris family* - Philippines Government Representative 19 August 2014

- *Taiwan, the Philippines and East Timor have asked to be included in the Pacific Island Museums Association (PIMA) because of their links through indigenous peoples - Melbourne Pacific Islands Artists Consultations 20 August 2014*
- *In New Guinea we had connections with Chinese people going back a long way. My fourth-generation grandfather was surnamed Chang - Melbourne Pacific Islands Artists Consultations 20 August 2014*
- One person consulted pointed to the recent exhibition of works exploring the mixed Indigenous and Chinese heritage of three contemporary Australian artists – Sandra Hill, Gary Lee and Jason Wing – "*Yiban/Yiban (Yellah Fellah)*" – at the Redtory Art & Design Factory in Guangzhou, China, in June 2014. The exhibition was curated by leading indigenous curator Mr Djon Mundine OAM and managed by Catherine Croll and Cultural Partnerships Australia. *Yiban/Yiban (Yellah Fellah)*. The Australia-China Council provided support for the exhibition - *Australia-China Council Update July 2014*
- *Before Cook, Chinese merchants were engaged in the Macassan-Aboriginal Trade (see Zhou Xiaoping case study)*
- In view of their own diversity, APIAD artists are attuned to opportunities for inter-ethnic and multi-national cultural engagements. They readily innovate in creating new regional arts networks linking Australia, the homeland and other countries in the region
 - *I'm just amazed to see the self-generating collaborations bringing together Asian and Pacific artists across the region – including new regional networks among Filipino Australians and other artists. Conversations grow into collaborations. A new community of artists is forming, with new media and telecoms. That's how Paper Moon from Jogja came to visit Australia - Sydney Philippines Artists Consultations 16 July 2014*
 - *We run workshops each year in Malaysia for dance and other artists from around the region - Melbourne Chinese Artists Consultations 25 June 2014*
 - *A Malaysian businessman invited a well-known Chinese-Australian artist to paint a large mural on Malaysian history in Kuala Lumpur - Sydney Chinese Artists Consultations 16 July 2014*
 - *Our music does not appeal to 'Indian values'. We tour Japan, the US, and five or six countries in Europe in addition to India - Melbourne Indian Artists Consultations 25 August 2014*
- Among the sample of internationally-engaged community organizations, institutional lifespans ranged from the 160 year-old Melbourne-based Kung-Chew Society, to painting and orchestral societies set up thirty years ago, to film and media organizations

established within the past few years. Some organisations are more robust institutionally and financially than others.

APIAD artists are also diverse in the sense that they are said to represent ‘diversity’ in the cultural and social life of Australia more broadly. Artists consulted broached the problematic relationship between diversity, in this sense, and ‘mainstream’ culture and arts.

In discussing diversity, some artists and cultural actors distinguished their activities from those of ‘mainstream’ culture even as they questioned what ‘mainstream’ meant. A recurring theme in consultation discussions was what is meant when Australians speak of ‘mainstream’ culture or of promoting ‘Australian culture’ abroad. What is ‘Australian culture’? Are APIAD artists included in the mainstream or the multicultural stream? How can APIAD artists secure recognition as ‘mainstream’ artists while retaining their distinct identities?

- *Australia is blind to itself. It's diverse but it doesn't want to see it. Australia needs to wake up* - Melbourne Pacific Islands Artists Consultations 20 August 2014
- *You know, when we say 'Aussie,' it means white* - Sydney Philippines Artists Consultations 16 July 2014
- Some artists and cultural workers consulted expressed concern at the lack of diversity in ‘mainstream’ Australian media and its impact on their sense of inclusion as Australian artists
 - *One of my great frustrations as an Indian Australian is the lack of mainstream recognition as an Australian. There is so little representation in mainstream media* - Melbourne Indian Artists Consultations 25 August 2014
 - *In the UK, being Indian or 'Asian' is not a descriptor. In the BBC you are almost in a minority if you are not Asian* - Melbourne Indian Artists Consultations 25 August 2014
 - *There aren't many (Asian faces) I've seen on The Block or House Rules, on Neighbours, or Home and Away. Race Discrimination Commissioner Tim Soutphommasane, cited in The Australian, 11 July 2014*
 - *Indian and other Australians are broaching these issues on the Facebook Page 'Diversity in Australian Media'* - Melbourne Indian Artists Consultations 25 August 2014
- Some artists and cultural workers consulted challenged the use of ‘diaspora’ to classify their art on the ground that the word suggested ethnic-community arts and crafts, on an old multicultural model, rather than the cutting-edge global practice for which they sought recognition as individual artists
 - *I did not study and practice all those years to be called a "diaspora community artist" here or anywhere else* - Sydney Chinese Artists Consultations 16 July 2014
- The same participants noted that a great challenge facing APIAD artists and performers was achieving ‘mainstream’ recognition and success. Round-table conversation on this

theme highlighted systemic under-representation of APIAD members in leadership positions among 'mainstream' arts and cultural networks and organisations.

- *We have great artists here. Why have none of us ever won a mainstream award like the Archibald Prize?* - Sydney Chinese Artists Consultations 16 July 2014
- *We win the 'multicultural' awards* - Sydney Chinese Artists Consultations 16 July 2014
- [Talks on Asian art are confined to Asian art spaces in public galleries]... *I give talks on a range of art topics, including classical painting, and I find it very difficult to host any talks in 'mainstream' galleries* - Sydney Chinese Artists Consultations 16 July 2014
- *Why are there so few Asians in leadership positions in mainstream galleries?* - Sydney Chinese Artists Consultations 16 July 2014
- *It's the bamboo ceiling again* - Sydney Chinese Artists Consultations 16 July 2014
- Retaining close ties with their descendent countries and communities, APIAD artists question the failure of their adopted country to consult with them on international cultural engagements. They sense they are seeing opportunities that 'mainstream' Australia is missing
 - *India and China will redefine contemporary art and if Australia wants to be part of that it needs to engage and recognise its diasporas* - Sydney Chinese Artists Consultations 16 July 2014
 - *We see new opportunities to engage new artists from different Asian communities together* - Sydney Philippines Artists Consultations 16 July 2014
- Some counselled that caution is required in 'consulting' with APIAD communities in planning events or negotiating the cultural politics of communities and the region
 - *Consulting is good, but it's scary when 'Aussies' don't have the pulse of our community or know who to talk to* - Sydney Philippines Artists Consultations 16 July 2014

Nature

- International cultural engagements among APIAD diasporas range from community folk arts, such as ornamental design, fabric-work and traditional instrumental orchestras, to sports and martial arts, through to avant-garde art and performance and transnational experiments in cultural fusion.
- Markets, opportunities and venues vary significantly, from counterpart community halls in descendent countries, to high-end galleries in Beijing and museums in Delhi, to international performing arts centres such as the Lincoln Center in New York.

- APIAD diasporas are on the whole familiar with the societies and cultures of the countries with which they engage in transnational cultural activities. Respondents do not generally express a need to be educated about or oriented toward their descendent countries or communities. They do express a need for education and guidance on the state of their own fields of art and performance in Australia, and for engaging more broadly with 'mainstream' Australia.
- APIAD diasporas need little encouragement or advocacy to engage transnationally. Engagements happen organically.
 - *It's only natural. In the visual arts, I know, it's happening on the ground* - Melbourne Chinese Artists Consultations 25 June 2014
- Among Australia's Asia-Pacific diasporas, international engagement is a long-term commitment rather than a one-off event or encounter. Artists and organizations feel committed not just to their arts and disciplines but also to their descendent countries and communities.
 - *In the Pacific Islands we have life-long connections. It's our inherent duty to maintain our relationships, it's inherent in how we work as artists* – Melbourne Pacific Islands Artists Consultations 20 August 2014

Reach

Measuring reach and impact is helpful in planning and assessing international cultural engagements. A useful measurement would take account of the aims, target audiences, and anticipated outcomes of projects in relation to long-term strategies. Such specificity is beyond the scope of this report. Instead, we use the size of audiences, the numbers of viewers, and the breadth of media coverage as a measure of the reach of activities and as a proxy for their impact.

- Measured by attendance at exhibitions and performances, professional artists attract higher audience numbers than non-professionals.
- Measured by media reach, Asia-Pacific diaspora cultural activities in homelands draw wide-reaching media attention. Some have high impact
 - All survey respondents who answered the question on media coverage claim to have attracted local media attention
- The media reach of professional artists and major cultural institutions well exceeds that of community and other artists, in three cases reaching millions of media viewers and listeners

- Zhou Xiaoping's Beijing exhibition *Trepang, China, and Macassan-Aboriginal Trade* was reported in over fifty media platforms in China (see case study)
- Wang Zhengting's occasional performances of Australian-Chinese fusion music on Shanghai radio reach a potential audience of tens of millions
- The Melbourne Chinese Museum's exhibition on Australia's Chinese communities at Federation was reported in fifteen media platforms in Beijing and at as many print and broadcast outlets again at other exhibition sites including Shanghai, Guangzhou, Hong Kong, Taipei and Singapore (see case study)
- Homeland media in the region have a strong interest in telling stories about their overseas diasporas. Their programs include items on culture, art and sport as well as social and business life.
 - *China Central Television makes documentaries on prominent Chinese Australians, including artists [engaged internationally]* - Sydney Chinese Artists Consultations 16 July 2014
- Extensive overseas media coverage of APIAD cultural activities is not matched by media coverage in Australia
 - *There is little discussion on Australian media of interesting cultural engagements between Australia and countries in the region, either in community or 'mainstream' media* - Sydney Chinese Artists Consultations 16 July 2014
 - *Chinese community media and SBS carry very little about culture and sport at all* - Sydney Chinese Artists Consultations 16 July 2014
 - The award-winning film *Ochre and Ink* (2011) on Indigenous-Chinese Australia artistic collaboration, independently-produced by artist Zhou Xiaoping with Nirvana Films, has had extensive reach and impact in Australia (see case study)
- Pacific Islands and Indian artists and cultural workers who were consulted place a high value on Australia Network Television for employing minorities and giving a voice to Asian and Pacific Australian artists in the region. Some fear that the closure of the network will reduce opportunities for minority voices and faces on television and limit their capacity to engage with their homelands through the media. Others see a silver lining.
 - *Closing the Australia Network TV and/or Radio Australia cuts off Pacific Island artists in Australia from the Pacific Islands. I used to be interviewed regularly about culture and the arts. Once my family in our village in PNG saw an Australia Network program about my work in Australia. Then they understand what we were up to. That won't happen now* - Melbourne Pacific Islands Artists Consultations 20 August 2014
 - *We were all interviewed regularly on Australia Network TV and Radio Australia. We saw this as part of our mission* - Melbourne Pacific Islands Artists Consultations 20 August 2014
 - *From the region's perspective, radio news and programs from Australia really matter in PNG and Bougainville. There are very few TVs. So now with the radio closing down there's*

no international news or programs from Australia - Melbourne Pacific Islands Artists Consultations 20 August 2014

- *Radio NZ is still going strong. And Papua-New Guinea now looks to China, not to Australia. It all just shows that Australia has a problem in the Pacific. People in the islands are used to Australia not giving a damn - Melbourne Pacific Islands Artists Consultations 20 August 2014*
- *Transferring some of the Australia Network from overseas broadcasting to domestic News 24 on-line could assist in 'mainstreaming' Asian and Pacific faces and voices on domestic Australian media, even while cutting them off from their homelands - Melbourne Indian Artists Consultations 25 August 2014*
- Measured by audience participation, the impact of Asia-Pacific diaspora cultural activities in descendent countries varies considerably but can be significant
 - Strategically planned exhibitions can attract very large audiences in major cities. *Trepang, China, and Macassan-Aboriginal Trade* is reported to have attracted hundreds of thousands in Beijing, and the Melbourne Chinese Museum's exhibitions abroad have been visited by similar numbers (See case studies)
 - *In the Philippines, 'mainstream' English language musical theatre productions from Australia attract larger audiences than diaspora cultural activities. Australian touring companies often test and fine-tune their performances in Manila before taking them elsewhere. The Phantom of the Opera and Priscilla Queen of the Desert were especially well received Sydney Philippines Artists Consultations 16 July 2014*
- Beyond media presentations and audience participation rates, APIAD artists know when they are having impact by the influence they exercise in the homeland
 - *We help to make connections within the Island. Artists there are isolated and under-resourced. The middle class has moved to NZ, the US and Australia so there are few galleries and art-festivals to bring people together. We visited and met with the National Arts Council and suggested they map the arts in the islands – do a 'cultural mapping' of the country. They are doing that now and bringing isolated artists together - - Melbourne Pacific Islands Artists Consultations 20 August 2014.*
- APIAD cultural workers believe that the impressions of Australia they convey through their performances and communications have impact. This can work in different ways – demonstrating that Australia welcomes Asian and Pacific Islands immigrants, on the one hand, or warning of the dangers of 'racism' in Australia on the other.
- APIAD engagements with countries in the region elevate and promote diaspora talent more broadly on the international stage, leading to opportunities for exhibitions and performances in Paris, London, Tokyo, Singapore and New York.

- Artists and cultural workers consulted were highly conscious of the impact of technological innovation and ready accessibility of digital devices on cultural maintenance and on their ability to communicate their art and ideas
 - *mobile phones have changed everything in the Islands. Young people don't listen to their elders any more, they are too busy texting* - Melbourne Pacific Islands Artists Consultations 20 August 2014
 - *our communities no longer watch 'mainstream' Australian television as they did in the past because they now have direct access to thousands of programs and channels from India using home-based digital download equipment* - Melbourne Indian Artists Consultations 25 August 2014
 - *the same goes for Chinese and people from the Middle East* - Melbourne Indian Artists Consultations 25 August 2014
 - *'mainstream' media has diminishing appeal for non-Anglo audiences, who can choose from a huge range of digital programs in their own languages* - Melbourne Indian Artists Consultations 25 August 2014

- Survey respondents promoted their international cultural engagements chiefly through social media and personal networks. Media interest flowed from these connections.

Resourcing

- APIAD diaspora international cultural engagements are largely self-initiated and privately funded. Some build on established patterns of community support for domestic multicultural events within Australia
 - *Filipino community groups support international visits to Australia by performers and artists from the Philippines – including the University of the Philippines Alumni Association hosting the Mabuhay singers to Sydney, and the Philippines Community Council hosting performers from the Philippines for annual Independence Day celebrations* - Sydney Philippines Artists Consultations 16 July 2014

- International cultural engagements involving APIAD cultural actors are as likely to be supported by foreign governments as by Australian governments. This pattern applies to international engagements on Australian territory and in the homeland
 - *The Government of the Philippines has supported visiting exhibitions and performing arts events in Australia for specific purposes such as tourism promotion, or in association with state visits. But neither the Philippines nor Australian governments routinely supports Filipino-Australian performances or exhibitions in the Philippines directly* - Sydney Philippines Artists Consultations 16 July 2014

 - Individual artists have managed nevertheless to create and present work in the Philippines, on occasion with support from Asialink (see Case Studies).

- APIAD artists would like to see more private investment in international cultural engagements
 - *We need to educate the younger generation to appreciate art – that not everything has an economic value. Otherwise, when they grow up, even if they become billionaires, they are not going to invest money in culture* - Sydney Chinese Artists Consultations 16 July 2014

- Some professional artists are moving away from grant-based strategies for funding their international engagements in favour of innovative mechanisms for private and community funding in a rapidly-evolving new media environment
 - *New technologies for fund-raising via crowd sourcing, such as the Australian innovation Pozible, and new social finance platforms such as the Queensland-based Fair Finance, are stimulating a community of artists supporting other artists in Australia and the region* - Sydney Philippines Artists Consultations 16 July 2014

- Several government representatives who were consulted drew attention to the role of private foundations in supporting cultural and sporting activities, often for social purposes
 - Vanuatu has a Contemporary Arts Foundation, set up under a personal bequest and supported by the French Government and private donors. It supports the arts - Government Representative 19 August 2014.
 - Returned American Samoan sporting champions have set up the Paul Solia Foundation to support Samoan youth development - Government Representative 19 August 2014

- Given the community orientation of their cultural activities, an important focus of Asia-Pacific diaspora cultural engagements is fund-raising for community development and charitable giving to community members in need.¹¹
 - *Every year we arrange performances in Australia and occasionally in Hong Kong and Guangzhou – all self-funded – and with our events we raise money to contribute to elderly care in our community* - Sydney Chinese Artists Consultations 16 July 2014
 - *Those who succeed internationally like to ‘give back’ to their homeland – our sporting heroes and stars played a leading role in fund raising for 2009 Tsunami relief, also on the 50th anniversary of independence* - Government Representative 19 August 2014
 - *Local cultural performances are all for the community. The Australian seasonal workers program brings around 2,000 Tongan fruit pickers to Australia in high season. Tongan workers in Mildura are holding a community singing competition with 300 competitors* - Government Representative 19 August 2014

¹¹ On charitable giving among diasporas see Barbara J Merz, Lincoln C Chen and Peter F Geithner, *Diasporas and Development* (Cambridge: Mass: Global Equity Initiative of Harvard University and Harvard University Press, 2007)

- *Australia-based alumni from elite schools in Tonga (including Queen Salote College) help to build and support Tongan language schools in Sydney, Brisbane and Canberra. One is planned for Melbourne - Government Representative 19 August 2014.*
- Professional artists are more likely to employ staff to assist them than community artists and organisations, who draw more heavily on family and volunteers
- Some professional artists were supported in their international engagements by major Australian firms, such as Rio Tinto.
- Diaspora businesses and business people do not appear to offer support for diaspora cultural engagements in the region. It was felt they could do more.
 - *There are lots of wealthy Chinese in Australia but not a lot of support for cultural exchanges - Sydney Chinese Artists Consultations 16 July 2014*
- Some artists and cultural workers consulted highlighted the need to innovate, and keep abreast of others' innovations, in cultural engagement and fund-raising

8. SMART DESIGN AND DIASPORA DIPLOMACY

8.1 The challenges and achievements of diaspora cultural engagement

Consensus is emerging among international researchers and Australian practitioners about the challenges for effective international cultural engagement in the 21st century and the strategies and practices required to meet them. The three most pressing needs appear to be “the need for long term relationships, the need for mutuality of exchange, and the increasing role of small to medium non-government organisations in developing peer-to-peer relationships that generate trust” (Asialink 2013: 67; Salzburg 2012; Demos 2013).

A 2013 report sponsored by the British Council offers six suggestions for governments to meet these three needs – long-term, mutual, and peer-to-peer exchanges – in addition to several others (Demos 2013: 14):

- create conditions for broad and deep cultural exchange to flourish – because peer-to-peer exchange is more likely to generate trust
- work with commercial and third sector initiatives – because it encourages innovation and decreases reliance on public funds

- adopt a mix of traditional and digital strategies – because it is cost-effective and responds to increasing technological sophistication
- pay as much attention to inward-facing as ... to outward-facing cultural relations – because that will help develop a culturally literate and globally aware population
- support cultural exchange through independent, autonomous agencies – because direct government involvement invites suspicion and hostility
- embrace long-term relationship building instead of short-term transactional and instrumental thinking – because it is more effective.

Relating these six suggestions and their desired outcomes to APIAD cultural engagement across the region, our consultations indicate that each of the outcomes – including peer-to-peer trust, self-reliance, digital and traditional media literacy, concern for autonomy, commitment to long-term relationships, and inward and outward looking recognition of home and abroad – are among the everyday attributes that APIAD artists and cultural actors bring to their work.

They are generally organised as independent artists or not-for-profit community organisations, proud of their autonomy, and at sufficient arms-length from business and government to build trust in peer-to-peer ties.

APIAD artists and communities achieve impact efficiently relative to scale. They do not depend on public funds. And they bring requisite capabilities, understandings and networks to their cultural engagements.

APIAD artists and communities are committed to building long-term relationships on principles of reciprocity and are disinclined to undertake one-off transactions for their own sake. Among diaspora cultural actors consulted, artistic learning, creativity and performance were said to be vehicles for maintaining inter-generational coherence, building trust between people and communities at home and abroad, and pushing accepted boundaries of social and political practice. Long-term reciprocal relations are said to be pursued partly for the sake of artistic engagement and livelihood but also for the health of relationships themselves.

APIAD artists and communities value inward-facing as well as outward-facing public diplomacy. As one artist noted, Australia needs to ‘wake up’ and ‘see itself.’ The rationale for learning and teaching about Asia and the Pacific in Australian education systems can no longer be simply about building capacity to engage with Asia and the Pacific ‘over there.’ Australians need to learn about Asia and the Pacific ‘over here’ if the country is to recognize and take full advantage of the dynamic Asian and Pacific communities that are becoming integral to Australia’s engagement with the region. Australia currently lacks the capacity to research and teach about Asia and the Pacific ‘over here.’¹²

¹² Australian universities house many research centres and teaching units dedicated to the study of Asia and the Pacific and to particular countries of the region. There are also centres of Australia-Asia relations and of relations between Australia and particular countries in the region. Remarkably there has never been a comparable centre, or unit, or even program for teaching and research on Australia’s own Asian

APIAD artists and communities are alert to emerging sensitivities among Asian and Pacific communities themselves, domestically and internationally, and they can be quick to take advantage of emerging opportunities for transnational engagements reaching beyond bilateral ties crossing ethnic and national boundaries among Asian and Pacific communities. They are contextually aware and generally well informed.

Consultations for this report suggest that APIAD artists and communities need little advocacy, training, or encouragement to do any of this. They would nevertheless appreciate recognition for their efforts, acceptance as ‘mainstream’ artists and cultural workers, and assistance in building a culture of giving, or philanthropy, in Australian business and cultural circles to support new initiatives and expansion of current efforts.

Research suggests that diaspora artists and cultural actors themselves felt a need for:

- wider recognition of their cultural activities and networks
- appreciation of their international reach and impact
- understanding of their potential for building sustainable and credible links between communities in Australia and the region
- acknowledgment that their activities and networks contribute not only to the well-being of their particular communities but to that of the Australian community as a whole
- representation at the executive or board level of ‘mainstream’ arts and cultural institutions within Australia
- access to ‘mainstream’ institutions engaged in international cultural relations and people-to-people diplomacy
- familiarity with the organization, resourcing, and staffing of ‘mainstream’ arts and culture institutions within Australia
- acknowledgement within the Australian arts community of the cultural capital they could invest in making connections and building trust around the region for Australian artists and cultural organisations generally
- engagement with other diaspora community artists and organisations and with the broader Australian community

Finally, consultations point to the conclusion that failure to engage with Australians of Asian and Pacific Islands descent in negotiating the wider cultural politics of the India-Pacific carries a credibility risk for Australia in the ‘soft power’ politics of the 21st century.

This is particularly so in the Pacific and Asian regions where Australia is widely perceived abroad as a ‘white’ country despite tireless efforts to promote ‘multicultural’ Australia (ISAR 2014). Domestically, a number of diaspora artists consulted for the report pointed out that ‘mainstream’ monolingual Anglophone culture is not inclusive. They believed that promotion of Australia’s commitment to multicultural diversity would be strengthened by reaching beyond

and Pacific communities. In the U.S., by contrast, there are several hundred centres and programs for Asian and Pacific American Studies.

the celebration of multicultural diversity to recognise Asian and Pacific Islands artists as mainstream practitioners in a more global and inclusive Australia.

These comments also have bearing on the diaspora approach in Australia's public diplomacy abroad. They imply that, to be effective, diaspora diplomacy needs to engage with the APIAD diaspora 'at home' not as a passive target audience of Australian public diplomacy but as citizens contributing to the design and implementation of cultural relations. Similarly, efforts to represent Australia 'abroad' 'as an open, diverse and democratic nation committed to the universal principles of racial equality, human rights, and freedom of speech, would need to go beyond placing diaspora members periodically on display as standard bearers of multicultural Australia.

The APIAD community awaits concrete actions acknowledging their constitutive role as Australian citizens who enjoy full and equal recognition across the full spectrum of economic, social and government processes in Australia. They would welcome inclusion in the foreign policy process alongside inclusion in other aspects of public life.

8.2 Smart Design

An effective diaspora diplomacy program would answer these challenges.

The stated goal of Australia's 2014-16 public diplomacy strategy is to "advance Australia's commitment to economic diplomacy to underpin prosperity in our region" (DFAT 2014). The strategy is being pursued in a resource-constrained environment where critical questions are being asked about effectiveness and 'value for money.' In the case of public diplomacy, key questions include:

- What are the most cost-effective approaches for achieving impact at scale in people-to-people relations to advance Australia's interests in the region?
- Is it possible to identify additional private resources to supplement state expenditure on public diplomacy?
- How will program managers know whether they are achieving what they set out to achieve?
- Can a smart approach to diaspora cultural engagement have impact without significant additional public investment?

On the first point, it would be hard to match for cost effectiveness the self-initiated and self-reliant cultural engagements of Australia's APIAD diasporas in people-to-people relations. At present they come at little or no cost to the Australian tax payer.

Secondly, being jealous of their autonomy, APIAD artists and cultural workers are not generally inclined to seek greater access to the public purse. They do however seek help in building philanthropy networks and infrastructure to attract additional funding for their work.

Consultations indicate that charity fund-raising is a feature of APIAD cultural activities, extending from community-level church fund-raising activities to support the travel expenses of

a choir visiting the Pacific Islands, at one end, to the donation of major works of art by internationally-acclaimed artists to Hong Kong charity auctions to support rural schools in China, at the other. APIAD artists and cultural actors would like to see charitable and voluntary practices more fully supported within and beyond their own communities – including the business community – in order to expand their cultural engagements more broadly in the region.

Third, on the question of program managers knowing whether they are achieving what they set out to achieve, government representatives consulted believe that governments should keep an eye on the effectiveness and efficiency of public diplomacy programs. They noted however that the temptation to take unique activities as units of measurement, and to measure them by transactional accounting procedures, is best resisted if measurement is to be aligned with the long-term outcomes governments seek to achieve.¹³ Short-term transactional and instrumental thinking may yield concrete analog metrics but is not well suited to APIAD cultural engagement in the digital age, or possibly to diaspora diplomacy generally.

One way of thinking about the metrics problem is to turn the question around and ask, not how do we measure what we are doing, but how would we go about designing something to succeed in such a way that the design process itself tells us how we were going along the way? A program that is ‘designed to succeed’ by routinely calibrating progress and intermittently adjusting to signals has little need for KPIs and formal evaluative metrics in the traditional reporting style.

This way of thinking is the hallmark of a rapidly developing field of ‘social design’ under development among social innovators working toward successful community engagement on social issues in Australia.¹⁴ Diaspora diplomacy may lend itself to a similar community-based approach to program design. It is not well suited to methods underpinning traditional cultural diplomacy programs.

The model of international relations theory that underpins traditional cultural diplomacy operates on the analogy of the billiard table. Applied at the level of states in the international state system this analogy made sense of an apparently anarchic international system by suggesting that the diversity of domestic politics ‘at home’ had little bearing on the conduct of states ‘abroad’ (Morgenthau 1948).

Applied to border-crossing transnational diasporas the model is less helpful. The ‘messy’ shapes, porous borders, and bumpy surfaces of transnational diaspora engagements at home and abroad do not invite comparison with a billiard-table. Similarly the attributes of diaspora cultural actors and needs of diaspora diplomacy are not well suited to the standard strategic-planning model that proceeds as a series of transactions undergoing periodic evaluations. They

¹³ An experienced international representative noted that the practice of taking unique cultural activities as transactions, each requiring demonstrable financial benefits, appeared to be widely employed in Australia. She found it counter-productive.

¹⁴ See Burkett & Ruhunda 2010. Dr Ingrid Burkett is a prominent social-design innovator based in Australia. See <http://csi.edu.au/about-csi/our-people/ingrid-burkett/> Accessed 30 August 2014.

call for a different approach to planning that is at once iterative, consultative, reflexive, flexible, outcome oriented, and attuned to real-time now.

This cluster of needs bears some likeness to the principles of social design which were invented to deal with the messy world of real people. A smart social-design approach is an iterative one. While guided by long-term thinking and defined outcomes, it involves pilot design workshops and, on implementation, frequent consultations that keep the designers alert to changing circumstances, responsive to real-time feedback, aware of new entrants, sufficiently flexible to make adjustments over time, and through their day-to-day engagements able to develop the understandings, capacities and networks required for rapid responses if and when required.

Whatever the design approach adopted, a smart design for diaspora diplomacy would fully acknowledge the current and on-going contributions of APIAD artists and cultural actors, would value their independence, and would draw on their social and cultural capital for impactful, sustainable, reciprocal, contextually-nuanced, self-supported, and inclusive international cultural engagements in the Indo-Pacific.

A successful approach would illustrate how the concerns of APIAD communities and artists for home, community, and professional engagement also meet the national interest of securing a safe and prosperous future for Australia and the region.

9. CASE STUDIES

1. Lilian Paleanese Su'a

- *All the stories showcased or filmed for MY STORY will be about recapturing who we are as Pacific Islanders, our values, our faith, and how we have lost this along the way* - Lilian Paleanese Su'a

MY STORY is an on-going collaborative project bringing together influential local Pacific Island artists and athletes to tell their stories through the creative arts.

Lilian Su'a launched MY STORY in New Zealand in 2005 to tell real-life stories of Pacific Island youths through film, dance, music, spoken word and drama. She wanted to bring to light issues young people were facing as third-generation Samoans / Fijians / Tongans growing up in countries such as New Zealand and Australia, including sensitive issues such as identity, drugs and alcohol, sex abuse within the home, as well as the values of inherited culture and religion.

Driven by her social vision, and a passion to become the first successful Samoan and Pacific Island film director, Lilian later moved the production to Australia where she is now bringing to the surface new stories of local Pacific Island youths.

Lilian Su'a was born in Samoa. At the age of 13 she moved with her family to New Zealand where she finished high school and completed a Bachelor of Arts majoring in film and television. She polished her skills at the New York Film Academy on the Gold Coast before taking up a position with the Brisbane Multi-Cultural Arts Centre (BEMAC) where she works as program producer for film festivals and booking administrator. She plans to direct and produce a feature film about the stories showcased to date in MY STORY.

Local artist Mark Lowndes is helping with the production of MY STORY. Lilian has also been assisted by community and church organisations including Hopetown Organisation, BEMAC, the Youth Justice Service in Brisbane, and Every Nation Christian Church Brisbane. Lilian values the support of her church and her community no less than artistic mentoring or funding through formal arts councils. She finds that the community in Australia shares her passions and is very supportive.

- *My hope is to develop MY STORY Project in Australia and from here tour the South Pacific telling our stories and taking people back to their roots with traditions, culture and most importantly faith. I have a huge passion to use creative arts to tell my story and bring hope not only for young people but also for my people* - Lilian Paleanese Su'a.

2. Zhou Xiaoping

Melbourne-based artist Zhou Xiaoping has been exhibiting his paintings and ceramics in Australia and China for over three decades. One of his exhibition of paintings and ceramics, *Trepang, China, and Macassan-Aboriginal Trade*, completed in partnership with the late Aboriginal artist Johnny Bulunbulun, attracted over 330,000 visitors to the Capital Museum in Beijing where it exhibited over three months in the Spring of 2011. The exhibition also attracted millions of interested readers through media placements in over fifty media platforms in China. In Melbourne, the exhibition was viewed by a further 77,000 visitors.

Zhou Xiaoping studied in China under a great master at the Anhui College of Education specialising in traditional Chinese brush painting. In 1988 he moved to Australia where he completed a Post Graduate Diploma in Fine Arts at Charles Darwin University. Xiaoping was invited to live and study with Aboriginal elders while touring and painting in Arnhem Land and the Kimberleys. He spent three years living with communities in Maningrida, Ramingining, Oenpelli, Yirrikala, Balgo, One Arm Point, Fitzroy Crossing, and at Yuendumu in Central Australia. In 1992 he served as artist in residence at the Maningrida Community School in Arnhem Land.

In 1996 he held a joint exhibition with Aboriginal artist Jimmy Pike at the Jiulumi Gallery in Hefei, China, said to be the first exhibition by an Australian Aboriginal artist in China. With Jimmy Pike he staged a second joint exhibition the National Gallery of China in Beijing in January 1999.

Zhou Xiaoping's creative partnership with Indigenous artists in Arnhem Land has been captured in an award-winning documentary film, *Ochre and Ink* (2011), that tells the inspirational and at times controversial story of his twenty-three year collaboration with the late Johnny Bulunbulun and the staging of the *Trepang* exhibition in Beijing. *Ochre and Ink* was awarded Best Documentary Short Form at the ATOM awards in 2012 and received Special Jury Recognition at the Aspen Shortfest in 2012. It has been screened by invitation at seventeen international festivals and at major venues around China. *Ochre and Ink* has also appeared on ABC and SBS national television.

3. Mitu Bhowmick-Lange

Blockbuster Bollywood film *Salaam Namaste*, the first Indian movie to be filmed entirely in Australia, was one of the biggest box-office hits of 2005 in India and India's biggest hit in the overseas market that year. Part of the film was set on a university campus in Melbourne. Rumour has it the film accounted for a spurt in Indian student enrolments at Melbourne's universities.

Salaam Namaste was the brainchild of Mitu Bhowmick-Lange, director of Mind Blowing Films and Festival, a Melbourne based film production and distribution company specialising in Indian film.

Before coming to Melbourne, Mitu worked in film and television in Bombay for 6 years, directing entertainment, news, and fashion magazine programs and a daily breakfast show for leading channels such as BBC World, Star Plus, Zee TV and Sony TV. She wrote and directed several documentaries including the multi award-winning *Watch without Prejudice* which explored the impact of violence on the children of Kashmir.

Mitu turned her skills, experience and connections to new challenges in Melbourne where she found on arrival that there was very little engagement with the Bollywood industry. Since then she has produced and distributed numerous Indian productions in Australia, including thirteen episodes shot in Australia of India's top-rating daily television serial, *Kahani Ghar Ghar Kii* (similar to *Neighbours*), Bollywood film *Koi Aap Saa* (2005) and blockbusters *Chak De India* (2007), *Bachna Aye Haseeno* (2008), *Main Aurr Mrs Khanna* (2009), *Thoda Pyar Thoda Magic* (2008), *Love Aaj kal* (2009), and several leading television commercials with international cricketers made for the Indian market.

In 2010 Mitu established and directed the Indian Film Festival - Bollywood and Beyond – in Australia and New Zealand. She is currently Director of the Indian Film Festival of Melbourne, supported by the Victorian Government. Mitu also represents the prestigious International Film Festival of India held annually in Goa as curator for films from Australia and New Zealand.

Mitu is presently working on a four-part series, *New India*. The first part, 'Spice Girls of India', is the story of a normal family of sisters living in Jodhpur who like dancing, cooking and Youtube. The routine of their everyday lives ends abruptly, however, when we learn of a dowry killing. *The Spice Girls of India* is an official selection at the Feminist Film Festival of London and the 20th WOW Film Festival in Sydney.

4. Paschal Berry

Blacktown Arts Centre sits in the outer-western Sydney suburb that bears the same name. Blacktown is home to around 25,000 Australians of Filipino descent and a hub of Filipino-Australian community life. After English, Filipino is the second most commonly spoken language in the area.

Paschal Berry is Visual Arts Curator of the Blacktown Arts Centre which showcases the arts and cultural life of the diverse communities that make up Blacktown today.

In 2005 Paschal won an Asialink Residency that enabled him to travel for the first time to the Philippines, the land of his grandparents, to work and perform with Anino Shadowplay Collective in Manila. Earlier, in 1996, he received Belvoir's Asian Australian Young Playwrights Award, and in 2000 he spent time in London on a Royal Court International Residency. The 2005 Asialink residency offered Paschal his first opportunity to collaborate with new-generation artists in the Philippines.

The project with the Anino Shadowplay Collective was initially a one-off project-based collaboration. Over time it has grown into a robust long-term collaborative relationship with multiple spin-offs and networked partnerships spanning the region. Some of these now involve collaborations among artists based in Manila, Jogjakarta, and Sydney.

The extension of Paschal's art network in the Asia region has been made possible by support from Arts NSW and the Australia Council, and the Blacktown Arts Centre.

Paschal is currently curating an exhibition on the art works of Pacific Island Australians in Blacktown. As a professional artist, a community activist, and an Australian of Filipino heritage he shares his vision for a more inclusive Australia through his art and curatorial skills, at home and abroad.

5. Melbourne Chinese Museum

The Museum of Chinese Australian History, a community organization based in the old Chinatown precinct of inner-city Melbourne, has been mounting large-scale exhibitions in China and Southeast Asia for fifteen years. In 2014, the Museum mounted a touring exhibition – *Bridge of Memories: Exploring identity, diversity, community* – across six locations in four Chinese cities. Through video, image and text, the exhibition highlighted the diversity of Australia’s Chinese heritage communities by exploring the migration and settlement stories of individuals from the nine top sources of Chinese immigration: mainland China, Hong Kong, Malaysia, Vietnam, Indonesia, Singapore, Taiwan, Cambodia and East Timor.

The Australian Consulate General in Chengdu opened the exhibition at Raffles Shopping Centre on 9 June 2014, and a fortnight later it was opened at Jinan University by the Australian Consulate General in Guangzhou. Local media paid keen attention to the event, including an interview with the Museum’s CEO in the pre-eminent national English language newspaper, *China Daily*. The exhibition travelled to Renmin University in Beijing, to Shanghai Library, and to East China Normal University, and is to be preserved at an overseas Chinese museum in Beijing. Tens of thousands of people viewed the exhibition.

In 2010, the Museum mounted a highly successful touring exhibition, *Finding Gold*, as an official Victorian Government off-site exhibition associated with the Shanghai World Expo to promote understanding of the multicultural background of Australia society in China. The exhibition was opened by the Premier of Victoria, Mr John Brumby, at an event attended by Australian and Chinese government officials, mining industry players, and cultural specialists. After its Shanghai display, the exhibition moved to the Nanjing Library in Jiangsu Province, Victoria’s sister-State, finally to Tianjin, Melbourne’s sister city. The exhibition was featured in the Chinese media and on the nationally-viewed *Postcards* on Channel 9.

In 2007 the Museum developed *An Australian Way of Life: Chinese Contributions to Australian Society* for display at the Experience Australia promotion at the Shenzhen Cultural Fair and later in Tianjin. The exhibition promoted a contemporary image of Australia to a Chinese audience and stimulated awareness of the Chinese community’s contributions to the development of Australian society. Many of the 10,000 visitors reported being amazed at the contributions made by Chinese in Australia. The Organisers advised that it was one of the best cultural displays exhibited across the entire exhibition. Chinese media carried a 15-minute interview with talk-shop reporter Wing Liu of Pearl River Radio, Guangzhou.

In 2001 the Museum commemorated the Centenary of Australian Federation overseas with a high-impact exhibition that toured Beijing, Shanghai, Guangzhou, Hong Kong, Taipei, and Singapore. *A Chinese Reformer at the Birth of a Nation: Liang Qichao and the Chinese Heritage of Australian Federation* told the stories of Australia’s Chinese communities at Federation. The exhibition was officially launched at each site by senior Australian embassy and consular

officials in recognition of endorsement and support for the exhibition provided by the Australian Council for the Centenary of Federation. It attracted around one-hundred thousand visitors on tour and was seen by tens of millions of television viewers and newspaper readers in the region.

The Chinese Museum is a community organization based in the old 'Chinatown' precinct of inner-city Melbourne. It was established in 1985 to present the history of Australians of Chinese ancestry. The Museum also acts as a Chinatown Visitors Centre and its schools program hosts ten thousand students each year. The Museum is also home to the Millennium Dragon, a processional dragon which parades on Melbourne's streets as part of Chinese New Year celebrations and Melbourne's Moomba festival.

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