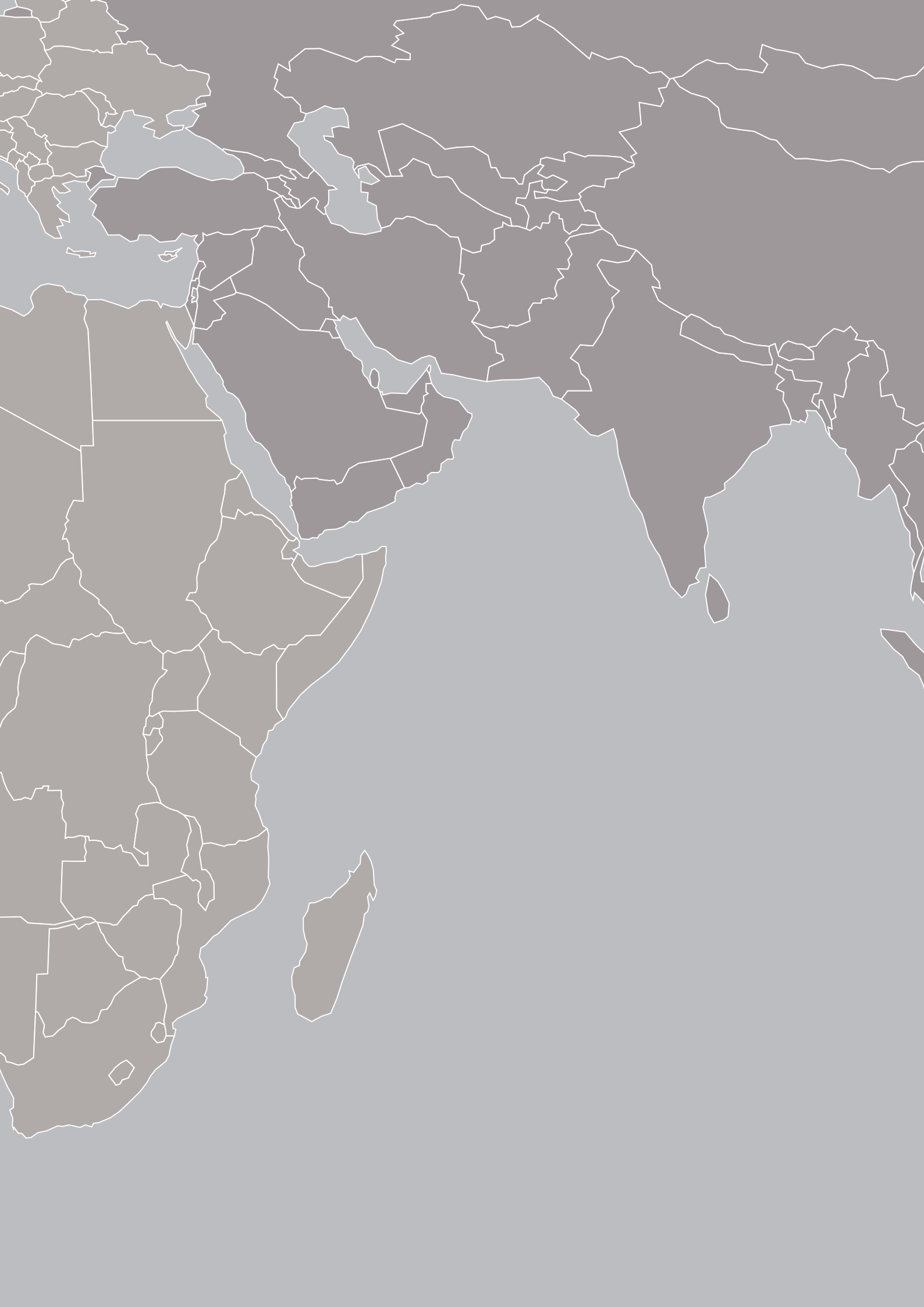


# on the ground & in the know

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THE VICTORIA-ASIA  
CULTURAL ENGAGEMENT  
RESEARCH REPORT







**“We should be leading the way in viewing our region and how we engage with it in a really active way.”**

— Roundtable participant, 2013

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Cover image: Arriving in Mumbai.  
Photography: Catriona Mitchell.

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The Victoria-Asia Cultural Engagement Research Report is an initiative of Asialink Arts and Arts Victoria.



**ARTS  
VICTORIA**



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# FOREWORD

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For over 20 years Asialink has been at the forefront of leadership, research, advocacy and program delivery in Australia-Asia engagement. There is now broad acceptance that Australia's future is inevitably tied to the extraordinary growth of Asia and that this offers exciting possibilities and challenges for the nation. As such, there is a need for Australia to develop deeper and more sustainable modes of engagement, and enhance the Asia-capability of people and organisations across all sectors of the economy and society.

The Victorian Government has taken a strong initiative in developing international opportunities. In its December 2012 statement on *Securing Victoria's Economy*, the Government noted that "*Victoria's proximity and growing network of relationships in Asia present a once in a generation opportunity for Victoria to engage more closely with the region and to strengthen the State's economic and cultural links, not only to the fastest growing markets such as China, Indonesia and India, but also to more traditional partners such as Japan and South Korea.*"<sup>1</sup>

There is a major incentive for governments and associated agencies to develop policies and programs to support and nurture the efforts of enterprises in forging trade, education, social and cultural relationships in the region. To do this effectively requires good quality information and data. This is available for many industries, but lacking in the cultural sector.

To redress this 'data deficit,' Asialink Arts, with the support of Arts Victoria, developed *The Victoria-Asia Cultural Engagement Research Report*. The objective was to gather data, evidence of best practice strategies and identify the needs of key stakeholders, artists and arts organisations. The resulting information would be used to guide the development of policies and strategies to further develop Asia engagement and capability by the Victorian cultural sector over the next five years.

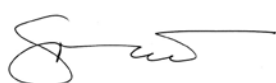
What is difficult to capture in the raw statistics is the sheer scope, diversity, depth and richness of the cultural relationships that have evolved and are ongoing between Victorian artists and organisations and various Asian countries. This is a testament to the curiosity,

energy and entrepreneurship of Victorian artists, curators, producers and arts organisations. It is also indicative of how much has already been achieved, particularly over the last five years. We have tried to reflect this through the case study profiles featured in the report.

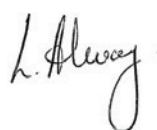
One of the key recommendations arising from the research is the need for high level leadership to advocate the value of cultural exchange between Australia and Asia, and its contribution to innovation and nurturing positive social, economic and cultural relationships. It is hoped that this challenge will be embraced by senior political, government, business and community leaders in order to encourage investment in Asia-Australia cultural exchange and build the Asia-capability of the Australian cultural sector. In particular there are opportunities for both the philanthropic and corporate sectors to contribute to this important project.

Both Asialink Arts and Arts Victoria welcome feedback and widespread discussion about, and use of, this report. We are grateful to the many artists, arts managers and organisations across government and not-for-profit and commercial arts sectors who have contributed their valuable time to this project. They have been enthusiastic pioneers in international engagement and continue to contribute to the extraordinary flourishing of cultural relationships and exchanges with Asia.

Thank you to Jackie Bailey, from Bailey and Yang, for the analysis of the Australian Bureau of Statistics data, and the Asialink Arts and Arts Victoria Project Steering Committee for their management of the project and robust discussions to keep it on track. We hope this report makes a useful contribution to the proposed Asia-engagement strategy for the Victorian cultural sector.



**Mr Sid Myer AM**  
Chairman, Asialink



**Lesley Alway**  
Director, Asialink Arts



# EXECUTIVE SUMMARY

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# EXECUTIVE SUMMARY

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## Context for the Research

The extraordinary growth in Asia, particularly over the last five years, has focused government at all levels on the policy implications for Australia. It is broadly acknowledged that cultural engagement is a crucial pathway for developing and deepening Australia's relationship with Asia.

Good policy requires robust data and research. However unlike other sectors, there is very little quantitative or qualitative data available about cultural engagement between Australian artists and arts organisations and the Asian region. The Victoria-Asia Cultural Engagement Research Report was developed to redress this data deficit.

The findings and recommendations of the report may provide some direction for the sector and government at all levels for the development of appropriate policies, programs and support. It may also sustain and expand the continued flourishing of rich and deep cultural relationships with Asia and ensure that Australia remains at the forefront of new policy initiatives.

## Research Aims and Objectives

The objectives of the research project were to:

- undertake a pilot study to better understand the quantity and quality of Asian engagement by the Victorian cultural sector;
- identify possible policy and program interventions to improve the Asia-capability of the Victorian cultural sector;
- assess the quality and identify gaps in the existing Australian Bureau of Statistics (ABS) statistical data available on trade in cultural goods and services between Asia and Australia; and
- provide a research model that could be extrapolated to other states and territories to provide a national overview and analysis of the cultural sector.

## Research Model and Design

The research model comprised data collection from the following four key sector groups:

1. Government/statutory agencies and universities.
2. Non-government organisations.
3. The commercial and private sectors.
4. Individual artists, many of whom work across and with these first three groups.

The research model comprised the following four components:

1. Quantitative and qualitative survey on cultural engagement with Asia (sent to 245 selected Victorian arts organisations).
2. Qualitative review and analysis through roundtable discussions and case studies.
3. Review of statistical data and existing surveys from datasets and reports available on Victorian artists.
4. Review and analysis of existing ABS statistics on trade in cultural goods and services.

Where possible, the relevant data period was the past five years (2008–2012) and projecting forward to the next five years (2013–2017).

## Key Findings

The results give a more comprehensive and up-to-date assessment of activity, challenges, barriers, opportunities and aspirations than previously available. In some respects there are no surprises. The identification of priority countries such as India, Indonesia, China, Japan, Singapore and South Korea correlates with other sectors of the economy. The issue of resources and funding as key barriers to engagement is to be expected in a sector where much of the activity, both domestically and internationally, is not undertaken for purely commercial reasons.

The overall picture arising from the research project is one of a developing maturity in the Victorian arts sector with regard to the opportunities and challenges of engaging with Asia. Arts organisations are looking to increase their

## “We should be leading the way in viewing our region and how we engage with it in a really active way.”

- Roundtable participant, 2013

engagement with Asia over the next five years and want the tools and support to facilitate this. There is a great deal of realism and pragmatism from the sector about the challenges, prospects and potential role of government interventions in this area.

- Available ABS data on trade in cultural goods and services is inadequate to give a nuanced picture of Australia or Victoria's engagement in cultural services and activities with Asia. However, the data does demonstrate that while Victoria continues to have a trade deficit with the rest of the world and Asia, its imports in cultural goods from Asia dropped by 23 per cent but exports increased significantly by 57 per cent from AU\$38.2 million in 2009–2010 to AU\$58.1m in 2011–2012.
- Asia is a priority for more than 60 per cent of organisations. Engagement with Asia is a higher priority for arts organisations in the next five years compared to the previous five years.
- Fifty-four per cent of organisations surveyed have a specific Asia strategy. Key countries for Asia focus are India, Indonesia, China, Japan, Singapore and South Korea.
- Key reasons for cultural engagement are cultural exchange, creative development, cultural diplomacy, business development and research.
- The key activities were: touring; residencies; professional development; and exhibitions.
- The key outcomes were: knowledge, skills and networks; organisational profile and reputation; and marketing and audience development.
- Smaller organisations and individual artists were more active in cultural exchange initiatives and more willing to take risks than larger organisations that had to balance commercial returns with cultural exchange.
- There is a recognition that one-off, ad hoc projects, whilst demonstrating a rich and extensive level of activity, do not necessarily lead to sustainable relationships.
- Meaningful and commercially successful engagement with Asia requires a long-term commitment and substantial investment to develop relationships that are enduring and based on mutual trust.
- Long-term relationships require repeat visitation, people-to-people communication and opportunities for two-way exchange and collaboration.
- There was strong recognition that while there was a significant return on investment, this was not necessarily a financial return but was quantified in terms of profile, skills, knowledge and confidence and valued the diversity of contemporary Australia.
- Key challenges and barriers to effective Asia engagement were identified as:
  - access to sufficient resources to make a long-term sustainable commitment;
  - investment in sufficient 'in-country' research to develop appropriate partners, navigate local logistics and planning timeframes and understand local audiences;
  - a lack of organisational capacity including cross-cultural understanding and relevant experience and relationships in Asia;
  - access to flexible funding models to respond to opportunities as they arise; and
  - access to better information and contacts about local infrastructure and business models.
- Organisations want to learn from others' experiences in Asia through local networking across art forms and would value strong advocacy from cultural leaders about the importance of cultural engagement with Asia across government and other departments, as well as business and the broader community.
- Many respondents to the survey provided comprehensive data on Asia-related projects and activities undertaken by Victorian organisations over the last five years. Approximately 144 inbound and outbound projects were conducted by the respondents.

- The review of data relating to Victoria-based individual artists and cultural producers revealed over 130 projects that were supported by either Asialink, the Australia Council, Arts Victoria or the Department of Foreign Affairs and Trade. These projects ranged from attending arts markets to exhibiting at highly respected and heavily attended biennales and triennials.
- Many organisations generously shared details of their Asia engagement plans for the next five years. Forty-six future projects were cited.

### **Key Recommendations**

The recommendations respond to key priorities that were consistently identified by the survey respondents and sector consultation participants. To improve Victoria-Asia engagement the following seven strategies are recommended:

1. Develop long-term, sustainable relationships rather than one-off projects.
2. Support opportunities for two-way exchange in projects.
3. Build individual and organisational Asia-capability and knowledge.
4. Coordinate opportunities for peer-to-peer networking.
5. Provide access to quality information and advice, including documentation about opportunities, logistics and experiences.
6. Promote the 'value' of cultural engagement with Asia through advocacy and leadership at the political, bureaucratic and key agency levels to other areas of government, business and the community.
7. Invest in research on Asia-Australia cultural engagement and capability to ensure Australia is at the forefront of best practice in this field.

In response to the research findings, Asialink recommends the following key strategies and initiatives (see table opposite).

## RECOMMENDED STRATEGY

## PROPOSED ACTIONS AND INITIATIVES

### 1. Develop long-term relationships

Resource the development of long-term, sustainable relationships rather than support one-off projects

- ◆ Seed funding research to assess opportunities and develop networks.
- ◆ Country-specific strategy funding to develop long-term engagement programs.
- ◆ Responsive, flexible funding to maximise uptake of opportunities.

### 2. Support opportunities for two-way exchange

- ◆ Funding for hosting inbound visitors.
- ◆ Enhanced opportunities and resources for reciprocal residencies.
- ◆ Connect inbound projects through arts organisations in Australia, for example, Multicultural Arts Victoria (MAV).
- ◆ Pilot 'virtual' engagement models.

### 3. Build individual and organisational Asia-capability and knowledge

Implement a range of training and professional development opportunities both in Australia and in Asia to develop Asia capabilities

- ◆ Position Australia as a leader in cultural engagement with Asia by investing in key organisations and infrastructure.
- ◆ Develop specialised cultural trade delegations and cultural components of business delegations.
- ◆ Use established Asia engagement programs/projects as mentoring and professional development opportunities for emerging arts leaders.
- ◆ Develop a paid internship program for graduates to work on Asia engagement projects.
- ◆ Resource and profile a range of regional Victoria-Asia engagement projects and programs.
- ◆ Expand residency opportunities and provide options for shorter residencies.
- ◆ Develop specialised training on best practice cultural engagement, including how to present and market Asian cultural programs in Victoria.

### 4. Coordinate opportunities for peer-to-peer networking

Opportunities to meet and share knowledge and project information across art forms with other organisations/artists working in Asia

- ◆ Facilitate seminars and workshops to profile and discuss Asia engagement programs and projects.
- ◆ Develop a comprehensive residency induction program.
- ◆ Develop a post-residency alumni network.

### 5. Provide access to quality information and advice

Coordination and sharing of information and documentation on cultural engagement and trade with Asia

- ◆ Document programs and projects both digitally and in high quality print formats.
- ◆ Include an Asia focus in all relevant cultural sector conferences.
- ◆ Develop an Asia engagement web portal that hosts project documentation/ blogs/information and other resources.

### 6. Promote the 'value' of cultural exchange with Asia through high level leadership

Advocate for the importance and value of cultural engagement strategies and programs across governments, business and the community

- ◆ Promotion by senior political, government, business and community leaders of the cultural, social and economic value of cultural engagement with Asia.
- ◆ Advocacy to the philanthropic and corporate sector on the opportunities for and benefits of supporting Asia-related programs and capability.

### 7. Invest in research on Asia-Australia cultural engagement and capability

Position Australia as a leader in best practice Asia cultural engagement and capability by investing in R&D in this emerging field

- ◆ Extend the research to other states and territories to capture national data.
- ◆ Explore 'concept mapping' as a tool to map cultural engagement outcomes and to capture the value of new models.
- ◆ Document best practice case studies.
- ◆ Identify both local and international 'Asia-capability' training and development models and program opportunities for the cultural sector.
- ◆ Investigate 'virtual' models for international cultural engagement.
- ◆ Identify opportunities and barriers to increasing philanthropic and corporate support for cultural engagement with Asia.



# INTRODUCTION



# INTRODUCTION

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## ASIA ENGAGEMENT AND THE VICTORIAN CULTURAL SECTOR: REDRESSING THE DATA DEFICIT

### Context and Rationale for the Research

The recent extraordinary growth in Asia, particularly in China, India and Indonesia, and the concurrent shifting of global influence from West to East, has focused government at all levels on the policy implications for Australia. Good policy development requires robust data analysis derived from both quantitative and qualitative research.

In most key areas of government policy development, from education, to health, to financial markets and infrastructure, extensive national and international data and statistics are available. Asialink produces annual indexes that measure various components of trade and services engagement with Asia.<sup>2</sup> Within government and business, through agencies such as Austrade, there has been an investment in data collection and analysis of many sectors, including mining, agriculture, manufacturing and services such as education and finance.

While it is widely acknowledged that cultural engagement is a crucial pathway for developing and deepening Australia's relationship with Asia, there is no detailed measurement or analysis of the level or quality of this kind of engagement between Australia and Asia. This 'data deficit' relating to cultural activity is apparent not only in Australia but internationally, making it difficult to draw on comparative research.

The Australian Bureau of Statistics (ABS) produces statistics on the trade of cultural goods and services. These provide some data but are limited in product and country scope and do not capture the level and richness of the cultural exchanges that occur outside the official classifications. An analysis of the available ABS data was commissioned as part of this report. Its purpose was to

review trends, highlight gaps and provide the rationale for the more detailed mapping analysis and survey of the level of cultural exchange activity that occurs, and is planned, between Asia and Australia over the next five years.

### Research Aims and Objectives

The objectives of the research project were to:

- undertake a pilot study to better understand the quantity and quality of Asian engagement of the Victorian cultural sector;
- identify possible policy and program interventions to improve the Asia-capability of the Victorian cultural sector;
- assess the quality and identify gaps in the existing Australian Bureau of Statistics (ABS) statistical data available on trade in cultural goods and services between Asia and Australia; and
- provide a research model that could be extrapolated to other states and territories to provide a national overview and analysis of the cultural sector.

More specifically, the research was targeted at providing data on the following 10 key issues:

1. The level of engagement between Victorian artists and arts organisations and Asia over the last five years, encompassing both inbound and outbound activity.
2. The investment and earned income from engagement activity with Asia.
3. Funding sources for cultural engagement with Asia.
4. The priority countries/cities in Asia for engagement.
5. The reasons and motivations for engagement.

## ORGANISATIONS

GOVERNMENT SECTOR	NON-PROFIT SECTOR	PRIVATE SECTOR
Statutory agencies, universities and local government	Non-government organisations, including major organisations, SME's and artist run initiatives	Commercial galleries/producers and presenters

## INDIVIDUAL ARTISTS

6. The key mechanisms for engagement, such as performing arts markets, biennales, art fairs, festivals and residencies.
7. The role of new technology in cultural engagement.
8. The key outcomes and barriers to past and future engagement.
9. Future plans for engagement over the next five years.
10. Suggested interventions to assist Asia-capability.

### Research Model and Design

The research model comprised data collection and analysis from targeted representatives of the following four key groups of the Victorian cultural sector:

1. Government/statutory agencies and universities.
2. Non-government organisations (NGOs), including artist run initiatives (ARIs).
3. The commercial and private sectors.
4. Individual artists, many of whom work across and with these first three groups.

The research model comprised the following four components:

1. Quantitative and qualitative survey on cultural engagement with Asia (sent to 245 Victorian selected arts organisations).
2. Qualitative review and analysis through roundtable discussions and case studies.
3. Review of statistical data and existing surveys from datasets and reports available on Victorian artists.
4. Review and analysis of existing ABS statistics on trade in cultural goods and services.

Where possible, the relevant data period was the last five years (2008–2012) and projecting forward to the next five years (2013–2017).

### Report Format

This report comprises detailed reports from each of the four research components and a conclusion that summarises the key findings, major issues and challenges identified through the research. It also makes some recommendations that provide a road map for some strategic initiatives by government and the broader sector. The report also identifies suggested additional research in response to issues uncovered during this project.

### Terminology

The problematic nature of discussing 'Asia' in all its political, cultural and economic complexity is acknowledged by the writers of this report. 'Asia' is extremely diverse: the 52 countries that make up the region have varied cultures, political systems and histories. In the survey, and during the roundtable discussions, organisations were given the opportunity to specifically identify which countries they had worked in, and their countries of interest. For the sake of brevity, the generalisations 'Asia' and 'Asian' have been used in the following reporting, with specific examples cited where possible.

2. PwC Melbourne Institute Asialink Index; PwC Melbourne Institute Asialink Index ANZ Services Reports 2008–09, 2010, 2011, 2012

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# SOUNDTRACKS

Area: Visual art, performance and sound installations

Key countries: Indonesia, Thailand, India, Australia



Dylan Martorell. *Fieldworks*, 2011-2012. Mixed media, dimensions variable. Photograph courtesy of the artist.



Melbourne-based artist and musician Dylan Martorell has been exhibiting and performing for over 10 years. In 2011 he was invited by Asialink Arts to develop and exhibit a series of works across Indonesia, Thailand and India. The result was *Soundtracks*, a multi-layered, evolving project spanning three countries.

Drawing on a variety of contexts and locations, *Soundtracks* involved Dylan exhibiting and performing in the 2011 Jakarta Biennale (Indonesia), completing a residency in ComPeung (Thailand) in 2012 and exhibiting in the 2012-13 *Kochi Muziris* Biennale (India).

Dylan responded to sometimes extremely challenging circumstances with innovative, well received community-based art works. Projects included working with young monks to develop sound works using a series of robotic instruments in Thailand, and immersive touch-activated sound installations in India.

His time in Asia provided an opportunity to reach wider audiences and develop his practice. Of the Kochi Muziris Biennale, Dylan said:

“Up to 10,000 people a day were coming through in the first few weeks, with the majority of visitors being locals who had no contact with contemporary art before. This was a huge positive for me as my own practice is very concerned with operating outside of the normal gallery-based culture and accessing the collaboration of everyday people on the street.”<sup>i</sup>

As a direct result of his collaborations and exhibitions in Asia, subsequent opportunities for Dylan emerged in both Australia and overseas. These have included:

- a solo exhibition at Monash University of Art, Australia, September–October 2012
- inclusion in the Tarrawarra Biennale, Victoria, Australia 2012
- inclusion in Melbourne’s White Night festival, 23 February 2013
- an invitation to participate in the 2014 Taipei Biennale.

i. Asialink Arts, *Final Report. Dylan Martorell: Soundtracks*, 2013. P13.

## PROFILE 02

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# WEDHUS GEMBEL

Organisation: Snuff Puppets

Area: Performing arts, community engagement

Key Country: Indonesia





All images: *Wedhus Gembel*, created by Snuff Puppets and Indonesian artists. Photography courtesy of Snuff Puppets

***Wedhus Gembel* is a touring theatrical production, stemming from a seven-year cross-cultural artistic collaboration between Australian company Snuff Puppets and an evolving cast of Indonesian artists and performers.**

Working in the Asian region since 1999, Snuff Puppets combines elements of puppetry, live music, visual and physical theatre in its productions. Over a five year period, Snuff Puppets worked with members of the Indonesian community and artists at Padepokan Seni Bagon Kussudjardja (PSBK). Using Snuff Puppets' community workshop model, the People's Puppet Project, the collaborations with PSBK developed into a creative, ongoing relationship.

*Wedhus Gembel* was devised after two creative developments in 2009 and 2011. Part ritual, part invocation, part spectacle, the theatrical production explores tensions between traditional and contemporary Indonesian life and mythology. *Wedhus Gembel* is a universal parable about the

cycle of life, the destructive power of nature and how innocence and beauty can be disguised in the unexpected.

When touring, the creators give two-day workshops with local artists and communities, creating new, relevant performances that directly involve locals in each presentation. The workshops draw out local stories and connections to universal environmental and social themes within the production. The model has proven to be successful and has included the following outcomes:

- touring of the production with performances in Jogjakarta, Jakarta and a number of smaller regional villages in 2011
- presentation of *Wedhus Gembel* in Melbourne in September 2013, in Lima, Peru in October 2013 and in Brisbane in February 2014
- the project being shortlisted as a finalist in numerous categories at the inaugural Australian Arts in Asia Awards
- the company's plan to mount a national regional tour throughout Australia in 2014–15.

# THE BOOKWALLAH

**Organisation:** Asialink Arts (Writing Exchange Program)

**Area:** Literature, community engagement

**Key countries:** India, Australia



*The end of the line: The Bookwallah team in Pondicherry. Photography: Catriona Mitchell*

*The Bookwallah* was India's first roving writers festival. In 2012, Australian authors Benjamin Law and Kirsty Murray joined Indian authors Annie Zaidi, Chandrahas Choudhury and Sudeep Sen on a three-week, 2,000-kilometre journey through southern India.

Travelling India by train, the writers presented 28 public events in Mumbai, Goa, Bangalore, Chennai and Pondicherry. As well as partnering with local festivals, bookstores and schools, the authors participated in more than a dozen private events, including engagements with local writers, artists and thinkers.

Ben, Kirsty, Annie, Chandrahas and Sudeep were accompanied by custom-made luggage. Designed by Georgia Hutchison at RMIT University, the luggage transformed into a traveling library of Australian literature. Exhibited in five cities, the travelling library donated nearly 1,000 new books to local libraries.

A reciprocal Australian tour followed, with Annie Zaidi and Chandrahas Choudhury participating in the 2013 Melbourne Writers Festival in August. Their involvement in the festival highlighted the legacy of the 2012 journey, and exposed the Melbourne community to contemporary Indian literature. Following their engagements in Melbourne, *The Bookwallah* writers travelled by train to Sydney, and then to Brisbane for the Brisbane Writers Festival in September 2013.

During its Indian tour *The Bookwallah* generated more than 50 separate news stories, including a televised interview on NDTV and features in major dailies. Other outcomes have included:

- an exhibition of the travelling bookcases and tour, featuring the Australian collection and Indian literature collected throughout the journey, at the State Library of Victoria, July–September 2013
- a documentary film, screened at Melbourne's Federation Square throughout the month of August 2013
- winning the Community Engagement section of the Australian Arts in Asia Awards, 2013
- Kirsty Murray's novel *The Lilliputians* being selected for study in an Australian Studies degree at a university in Delhi.





# RESEARCH COMPONENT



# 01

# 01

## VICTORIA-ASIA CULTURAL ENGAGEMENT SURVEY 2013

The Victoria-Asia Cultural Engagement Survey was developed to determine:

- participants' reasons for Asia cultural engagement;
- priority region/regions and country/countries;
- investment and earned income from cultural engagement;
- past, current and future cultural activities with Asia;
- key outcomes;
- challenges and barriers to working with Asia; and
- suggested interventions to assist Asia-capability.

The survey (see Appendix 2) was conducted online and designed to take approximately 15 minutes to complete. Comprising 29 questions, the format included multiple choice, rating scales and open-ended questions.

The survey was sent to a database of 245 organisations located within Victoria. This database was compiled using information supplied by Arts Victoria and Asialink Arts and contacts found by researchers. The survey was sent to organisations that included artist run initiatives, commercial galleries, statutory agencies, non-government organisations, publishers, festivals and regional organisations. Eighty-six organisations responded, equating to a 35 per cent rate of return.

### Summary of Key Findings

- Over half of respondents had a specific strategy to engage with Asia. The main drivers for engagement were 'cultural exchange' and 'creative development'.
- Asia and Europe were the priority regions for international engagement over the past five years. For the next five years, Asia and New Zealand/the Pacific will be the high priority regions. As a priority region, Asia was a key focus for 62 per cent of organisations. This will grow to 76 per cent in the next five years.

- While 43 per cent of organisations spent on average less than \$20,000 on cultural projects with Asia, 45 per cent did not earn any income from cultural projects in the region. The majority of respondents used their own resources as a primary source of funding.
- Seventy-nine per cent of respondents engaged in both inbound and outbound activities with Asia over the past five years. While 'touring' remained the most dominant activity, 'professional development' was indicated as the highest rate of growth for the next five years.
- The top three key outcomes that organisations identified with from their engagement with Asia were 'knowledge, skills and networks', 'organisation profile/reputation', and 'market/audience development.'
- Funding availability was the key obstacle for future engagement. Other challenges and barriers included:
  - › difficulties in understanding business practices and logistics, i.e. contracts, taxation and organising visas;
  - › different standards of forward planning and timelines;
  - › limited opportunities to travel; and
  - › the length of time required to fully develop relationships.
- Suggested interventions to assist Asia-capability included:
  - › the need to encourage dialogue on the importance of the arts and cooperation between government portfolios and ministries at a federal level;
  - › developing new models of funding to foster person-to-person relationships, ongoing engagement and reciprocal relationships; and
  - › greater facilitation of local industry networking and information exchange, building on accumulative knowledge and experience.

### Location of organisations

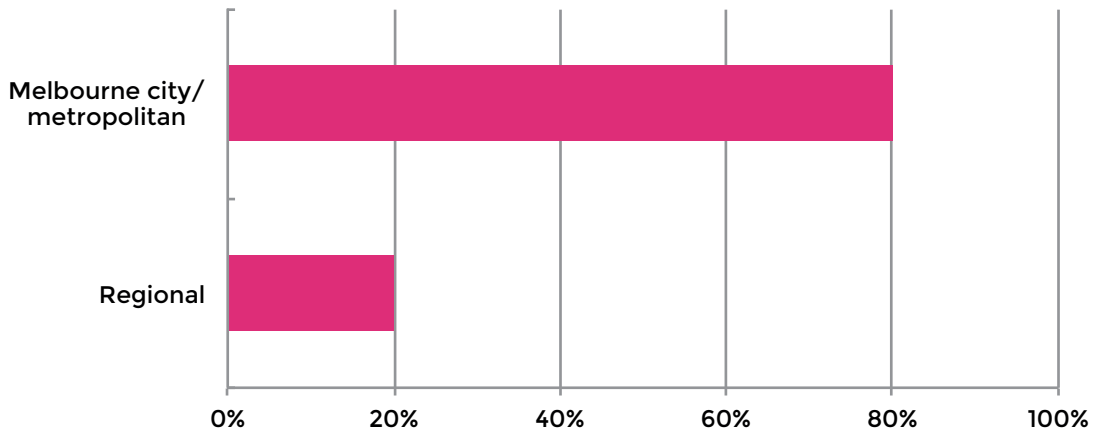


Figure 1. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Organisations' legal status

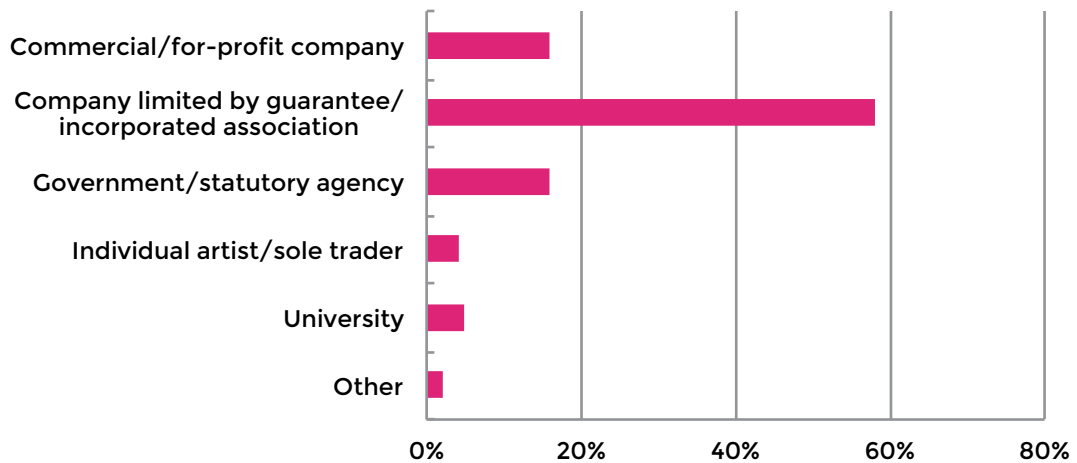


Figure 2. Source: Victoria-Asia Cultural Engagement Survey, 2013

## OVERVIEW OF SURVEY FINDINGS

### Profile of Survey Respondents

Eighty per cent of respondents were located within the Melbourne metropolitan area. Seventy-one per cent of the organisations had an equivalent of 10 or fewer full-time staff, and most organisations' approximate annual turnover averaged between \$500,000 and \$1,000,000. The majority of the respondents' legal status was either a company limited by guarantee or an incorporated association. The most prominent area of operation was in the visual arts and crafts, followed by art museums and galleries, performing arts venues, and literature and print media. Other areas of operations include multi-art form and festivals (Figures 1-5).

Data relating to individual artists, already collected through various means by Arts Victoria, Asialink Arts, the Australia Council and the Department of Foreign Affairs and Trade, has been presented in the section 'Data Review of Individual Artists and Cultural Producers'.

### Number of staff employed (measured in FTE)

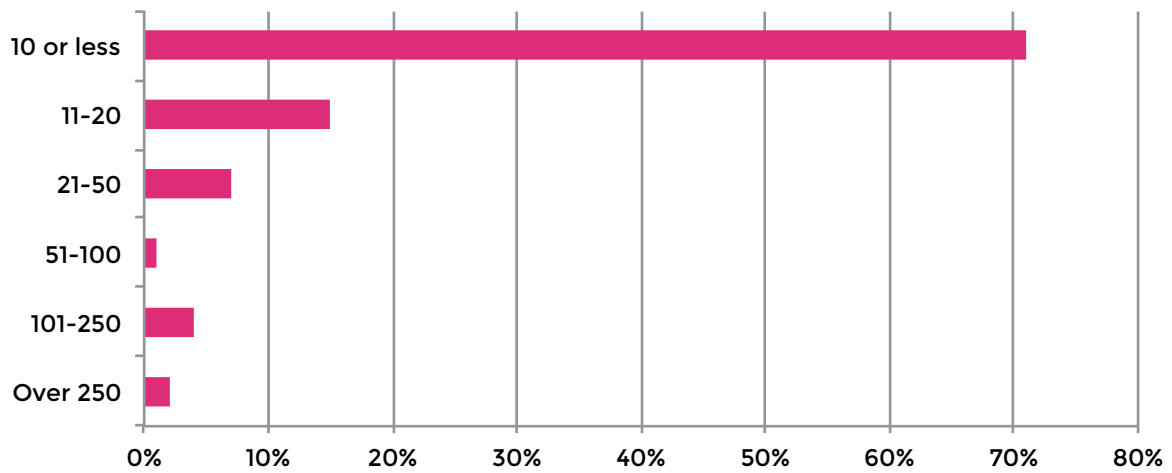


Figure 3. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Organisations' approximate annual turnover (turnover refers to the organisation's total income before tax)

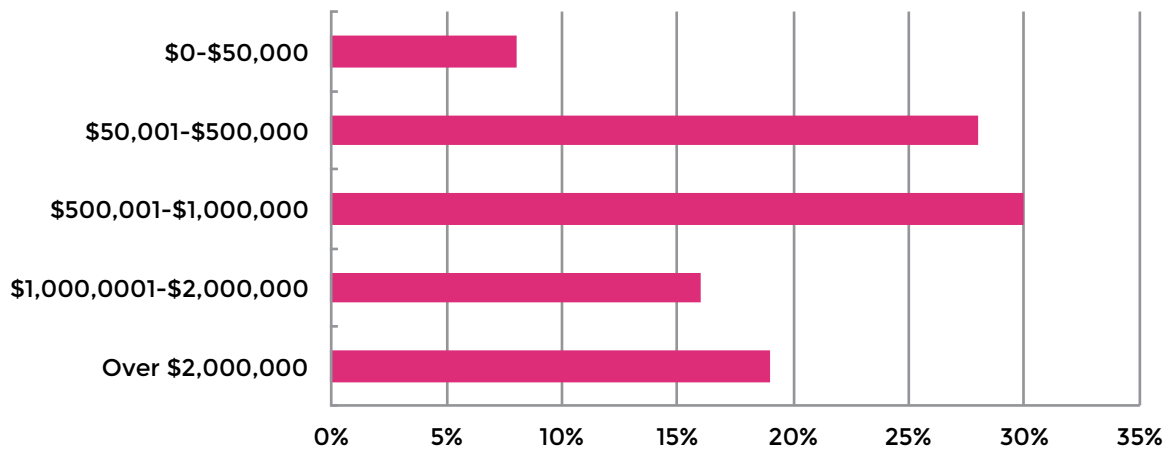


Figure 4. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Organisations' primary area of operation

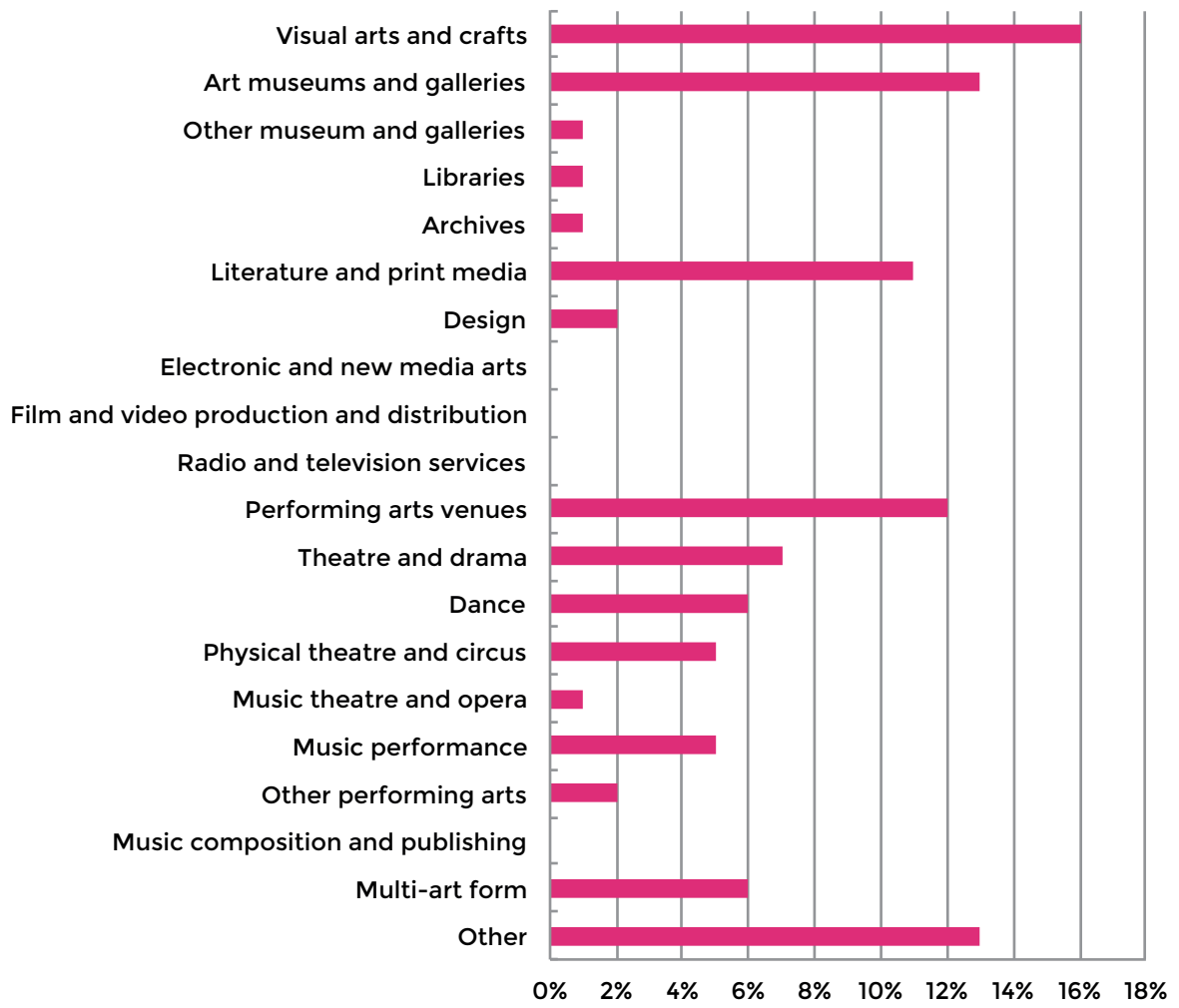


Figure 5. Source: Victoria-Asia Cultural Engagement Survey, 2013

### The ratio of organisations with a specific strategy to engage with Asia

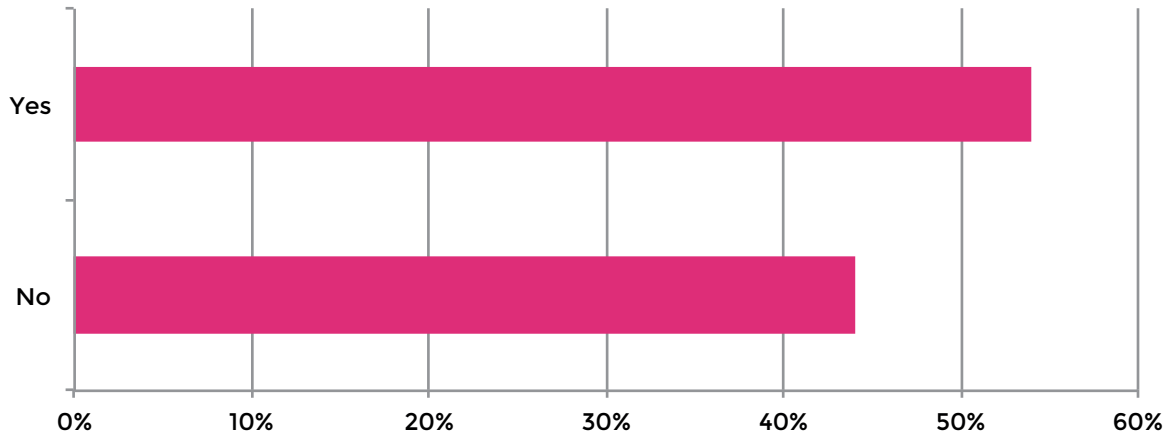


Figure 6. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Reasons for cultural engagement with Asia

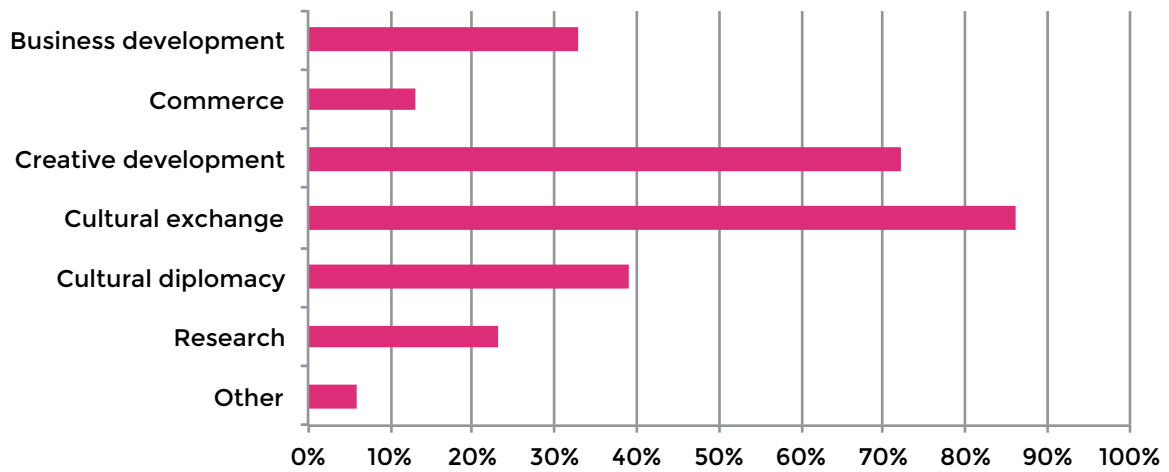


Figure 7. Source: Victoria-Asia Cultural Engagement Survey, 2013

## Regions which received rating as 'priority' and 'high priority' over the last and next five years

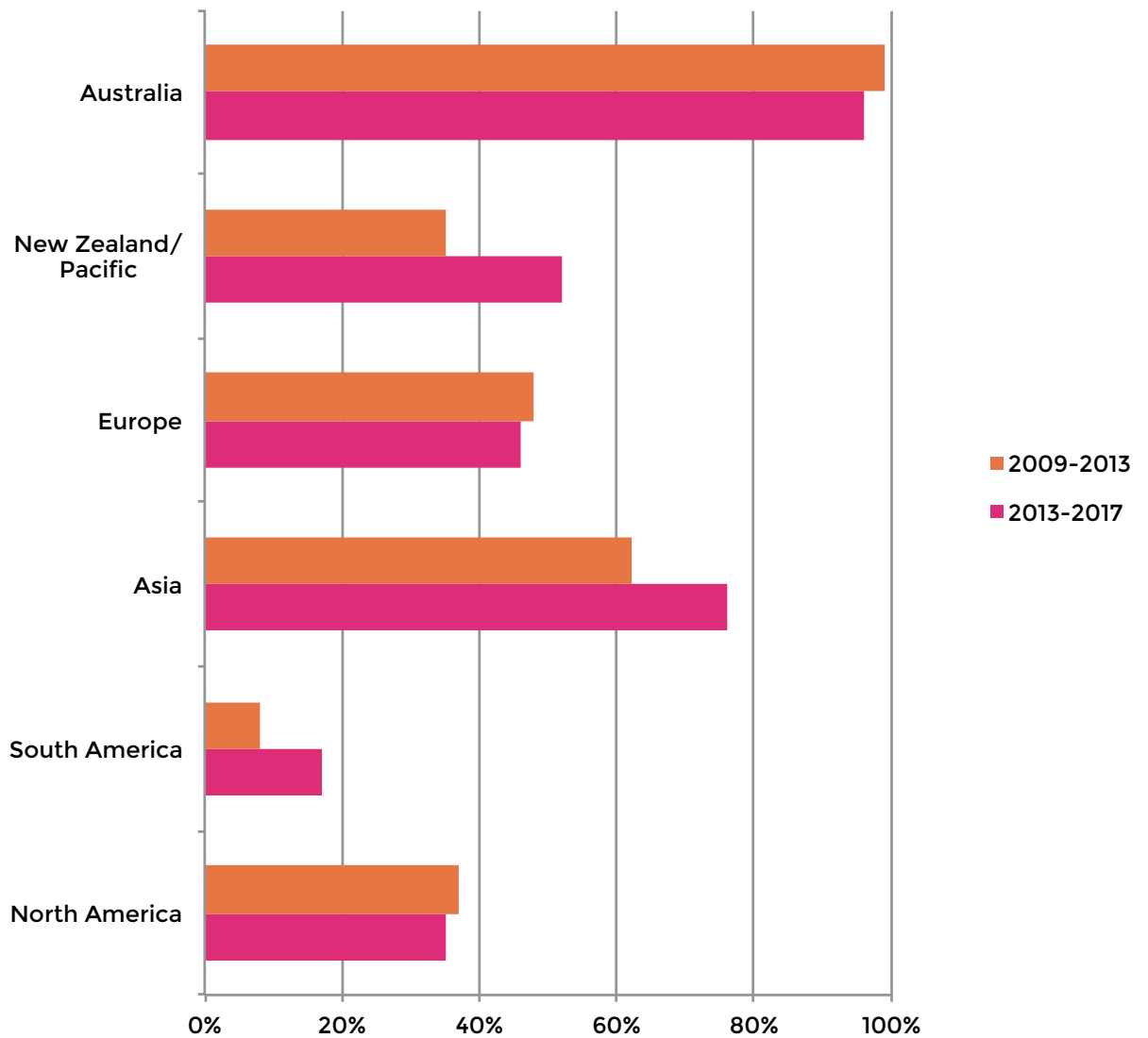


Figure 8. Source: Victoria-Asia Cultural Engagement Survey, 2013

## ASIA CULTURAL ENGAGEMENT

### Drivers for Asia Cultural Engagement

Fifty-four per cent of respondents had a specific strategy to engage with Asia (Figure 6). The main drivers for engagement were cultural exchange (86 per cent) and creative development (72 per cent). Other incentives include cultural diplomacy (39 per cent), business development (33 per cent) and research (23 per cent) (Figure 7).

### Priority Region and Countries

Respondents were asked to rate geographical regions in terms of priority for engagement for their organisations over the last and next five years. Figure 8 illustrates the 'prioritised' and 'high prioritised' regions over the last and next five years. Australia was the main priority at 99 per

cent between 2009 and 2013. Outside Australia, Asia received the highest nomination of 62 per cent, followed by Europe (48 per cent) and New Zealand/Pacific (35 per cent). While nearly all respondents' core priority is domestic engagement, a high proportion of organisations have undertaken additional international activities in the past five years.

A wish to engage in countries beyond Australia in the years 2013–2017 was reported. Responses that indicated Australia as a priority country fell slightly to 96 per cent, with the focus shifting to Asia and New Zealand/Pacific. A greater percentage of organisations expressed interest in engagement with Asia in the next five years. Seventy-six per cent of respondents indicated that Asia will be a 'priority' and 'high priority,' while Europe fell to 46 per cent. North and South America were both recorded as lower priorities for both past and future engagement.

## Priority countries for organisations' future engagement with Asia between 2013-2017

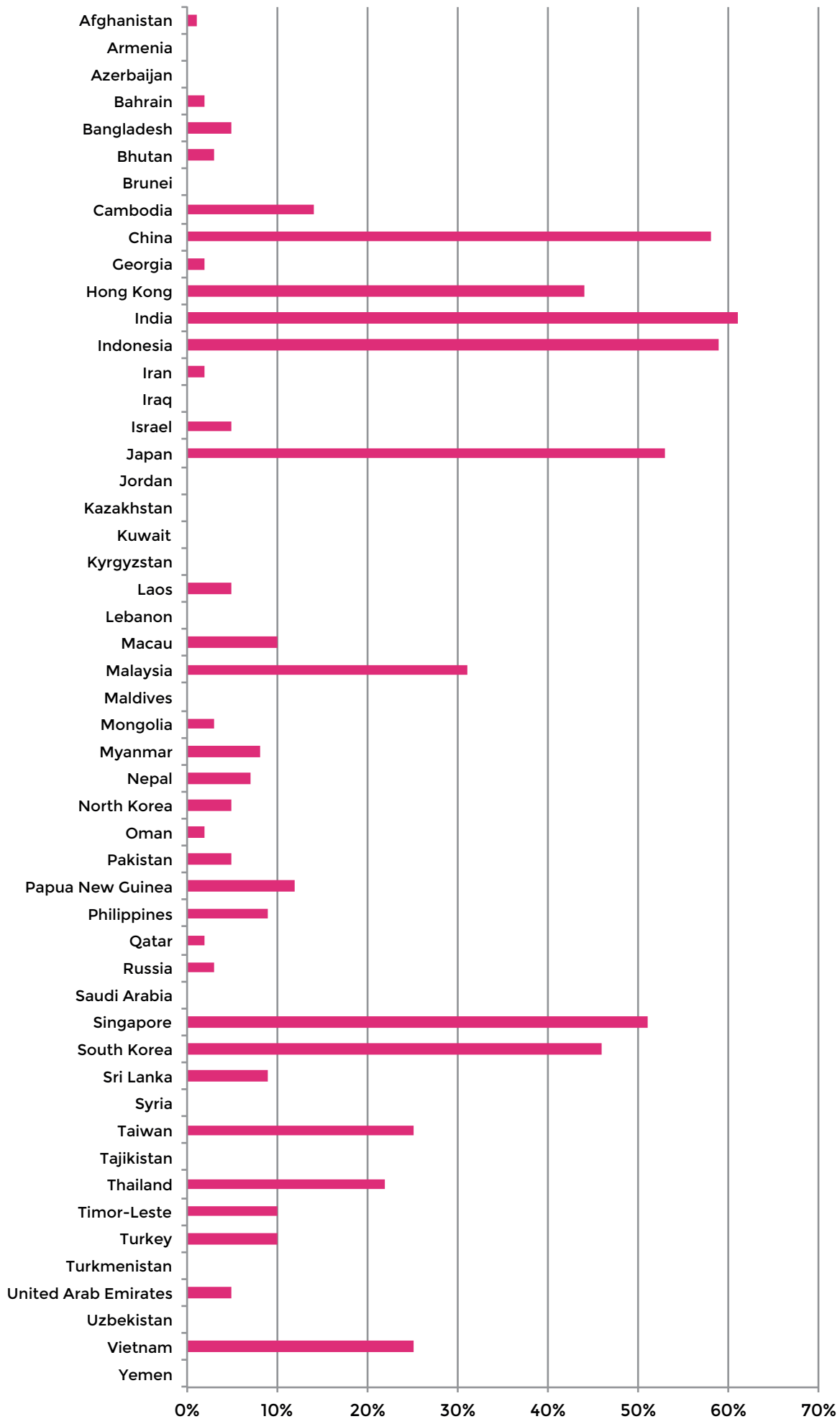


Figure 9. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Spending per annum on cultural projects with Asia over the last five years

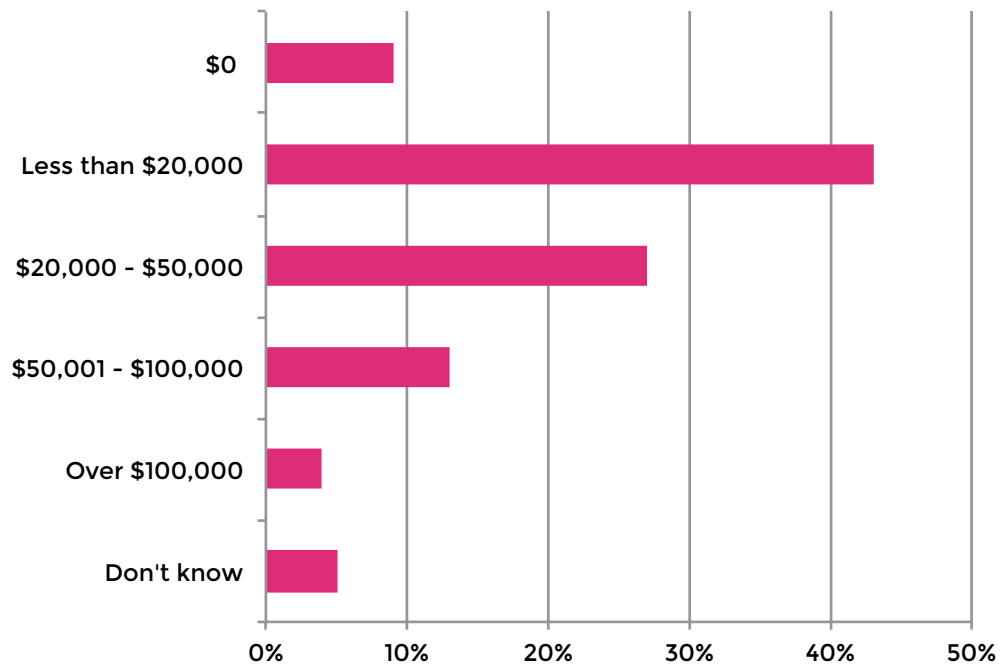


Figure 10. Source: Victoria-Asia Cultural Engagement Survey, 2013

Figure 9 illustrates priority countries for organisations' future involvement with Asia between 2013 and 2017. India received the highest number of nominations at 61 per cent, followed by Indonesia at 60 per cent and China at 58 per cent. If the rating of ASEAN countries (Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Vietnam) were combined, it would amount to 37 per cent of the total response, ranking ASEAN countries the eighth in priority.

#### Investment and Earned Income from Cultural Engagement

While 43 per cent of organisations spent, on average, less than \$20,000 on cultural projects with Asia (Figure 10), 45 per cent did not earn any income from cultural projects with Asia (Figure 11). A further 27 per cent spent between \$20,000 and \$50,000 per year. This is a total of 70 per cent spending less than \$50,000.

**“Looking at it from the top down, if there isn’t a view that arts and culture can form an important part of cultural diplomacy – that actually it’s good for the country – then it makes it very difficult. It’s a barrier.”**

- Roundtable participant, 2013

**Earned income per annum from cultural projects with Asia over the last five years (not including philanthropy, sponsorship or grants)**

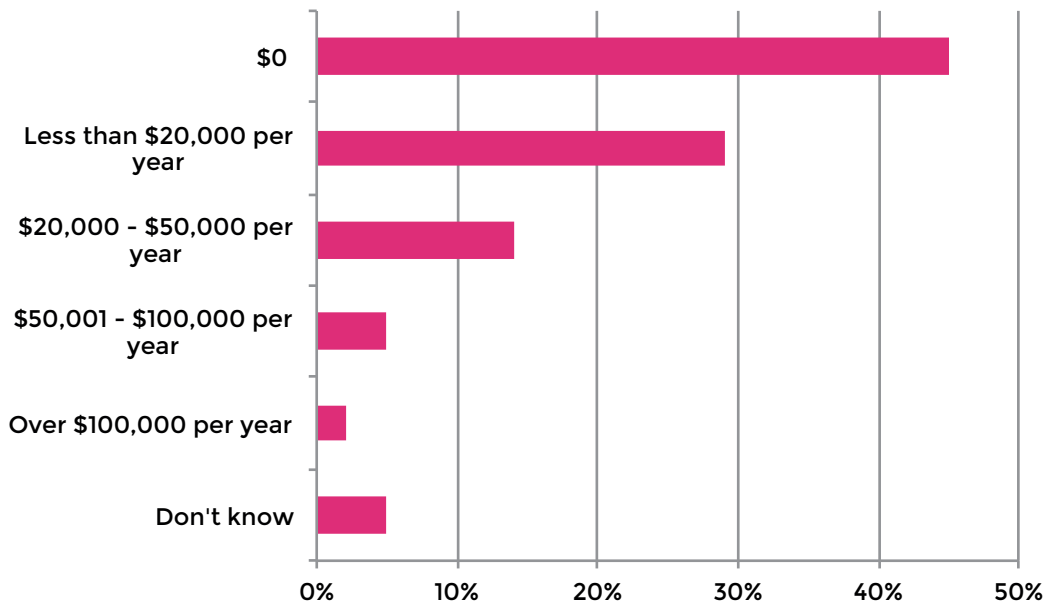


Figure 11. Source: Victoria-Asia Cultural Engagement Survey, 2013

**Sources of funding which were rated as 'primary' and 'secondary' funding sources for projects with Asia over the last five years**

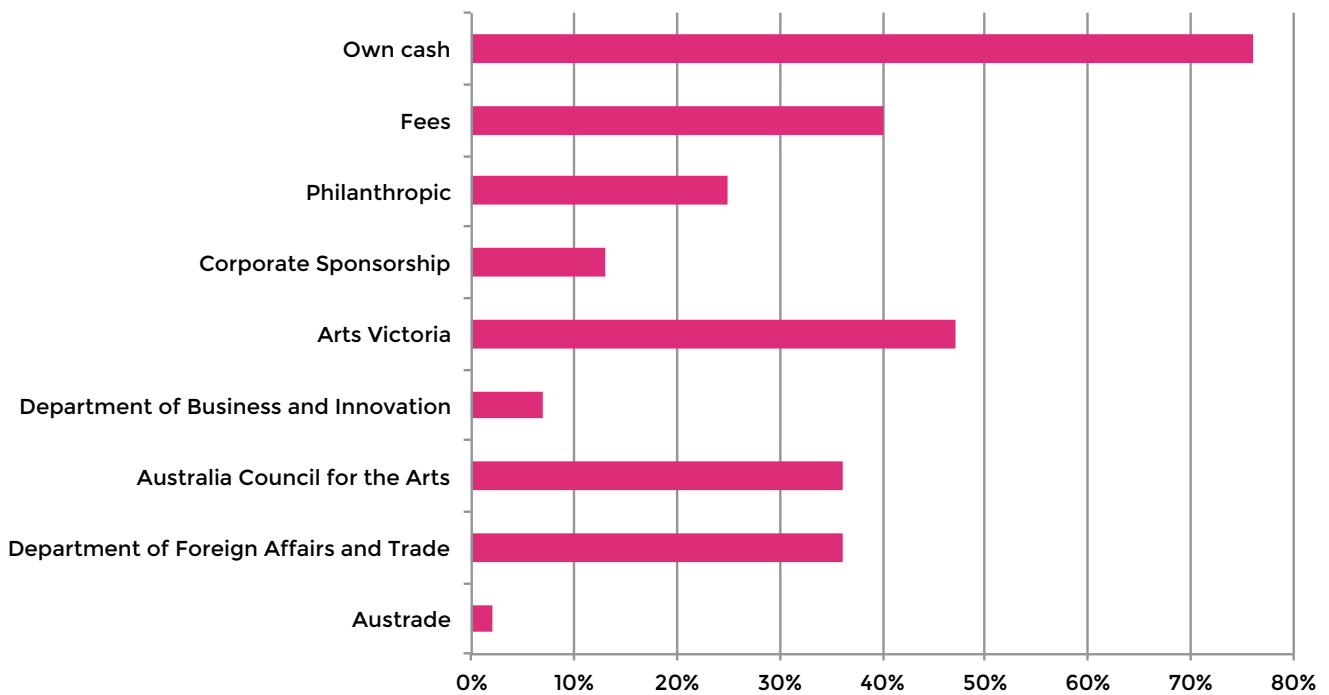


Figure 12. Source: Victoria-Asia Cultural Engagement Survey, 2013

Please note: respondents were able to select more than one primary source of funding

### The ratio of organisations that engaged with Asia between 2008-13

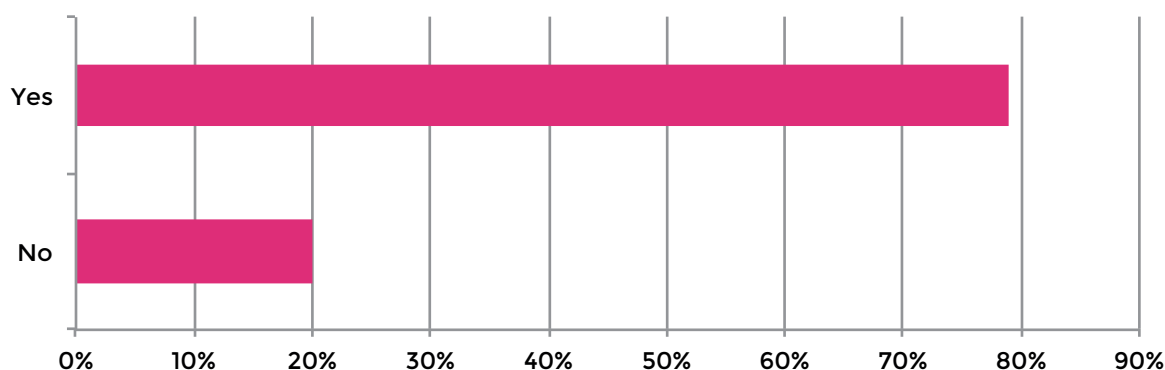


Figure 13. Source: Victoria-Asia Cultural Engagement Survey, 2013

#### Past, Current and Future Cultural Activities with Asia

Seventy-nine per cent of respondents engaged with Asia in both inbound and outbound activities over the last five years (Figure 13). Figure 14 illustrates a breakdown of activities and compares the rating with the next five years. There is an overall increase in the trend across all activities: touring from 48 per cent to 58 per cent; residencies from 42 per cent to 48 per cent; professional development from 38 per cent to 48 per cent; and exhibitions from 34 per cent to 42 per cent.

When considering an organisation's engagement with Asia over the previous five years and intended future activities, import of cultural services from Asia dropped from 14 per cent to seven per cent. In contrast, export of cultural services to Asia increased from 20 per cent to 29 per cent. Import and export of cultural goods from and to Asia decreased from 25 per cent to 22 per cent and 28 per cent to 27 per cent respectively.

#### Details Regarding Past and Future Projects

When asked to provide qualitative information on Asia-related projects and activities undertaken between 2008 and 2012, organisations collectively listed 144 inbound and outbound projects. This data is collated in Appendix 3. Many shared details of their plans for the next five years, citing 46 future projects. While not exhaustive, the number and diversity of these projects indicate a wealth of inbound and outbound engagement.

#### Key Outcomes

Figure 15 illustrates key outcomes that organisations identified from their engagement with Asia. These included knowledge, skills and networks (84 per cent), organisation profile/reputation (80 per cent) and market/audience development (73 per cent).

#### Challenges and Barriers to Working with Asia

- Eighty per cent of respondents found that funding availability was a major challenge for engagement with Asia over the last five years.
- Fifty-one per cent experienced difficulties in cultural understanding and 40 per cent in understanding bureaucracy.

Other issues raised included: challenges in understanding business practices and logistics, i.e. contracts, taxation and organising visas; different standards of forward planning and timelines; costly targeted marketing to engage interested audience groups; language barriers; limited opportunities to travel; and the need for a long lead-in time to fully develop relationships.

Comments included:

- "Opportunity to travel and meet colleagues in Asia, to establish relationships and make viable connections. There is no shortage of interest on our part or the part of Asian artists' interests in exhibiting with us ..."
- "Our partnerships enable the delivery of programs overseas, and these partnerships are cultivated by

## Organisations' engagement with Asia over the last and next five years

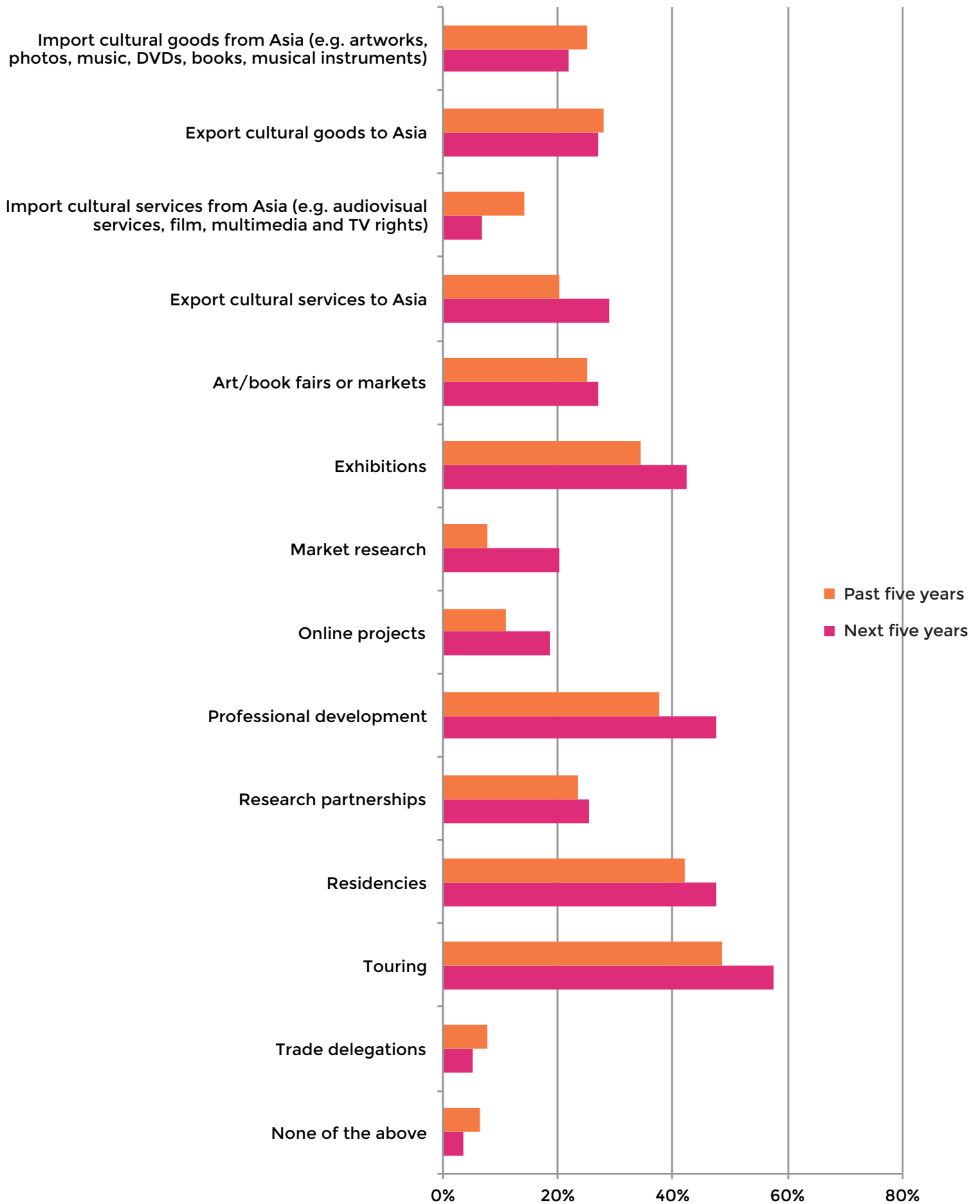


Figure 14. Source: Victoria-Asia Cultural Engagement Survey, 2013

### Key outcomes of cultural engagement with Asia

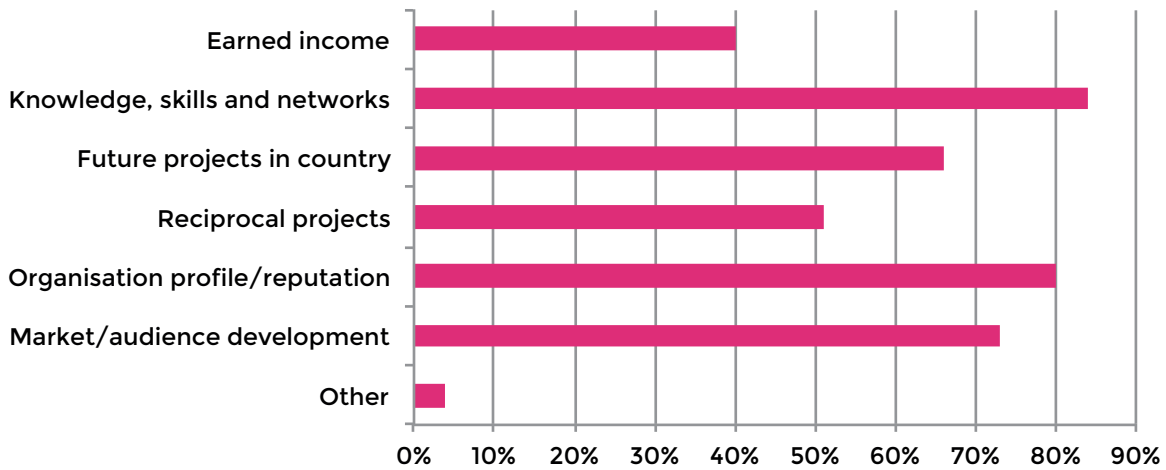


Figure 15. Source: Victoria-Asia Cultural Engagement Survey, 2013

curators that we engage. Our challenge is retaining the excellent partners that we garner in each programming cycle and developing those into future relationships after the initial curator has finished their role.”

Respondents were asked if they had opportunities to engage with Asia which they were unable to pursue, and to provide the main reasons that prevented them from engaging. Ninety-two per cent of respondents disclosed that this was due to a lack of resources. Twenty per cent lacked appropriate contacts in Asia, and six per cent had limited knowledge about engaging with Asia. Other limitations included limited or slow response funding which restricted the ability to leverage partnerships, and the lack of time to generate resources.

While 82 per cent of respondents planned to engage with Asia over the next five years (Figure 16), 92 per cent identified that a lack of funding was likely to prevent them from engaging. Other barriers included the need to build their organisation’s capacity to engage with Asia (43 per cent), lack of information about opportunities (22 per cent) and lack of relationships (14 per cent).

#### Suggested Interventions to Assist Asia-Capability

Respondents were asked to select government initiatives that would best help them engage with Asia. Ninety-one per cent selected funding, followed by networking opportunities (69 per cent), capacity building (57 per cent), and information about opportunities (43 per cent).

Organisations were asked to identify what they thought would be helpful in developing Asia cultural engagement. The responses focused on advocacy, funding and the facilitation of networking within the sector and information exchange.

#### Advocacy

Respondents suggested that there is a need to encourage dialogue on the importance of the arts and cooperation between government portfolios and ministries at a federal level.

#### Funding

There was a common concern about the current funding format which limits organisations’ capacity to present innovative programs or develop new cultural development initiatives. The majority of respondents expressed concern about the restrictive funding model which does not support meaningful and long-term engagement.

### Future plans to engage with Asia over the next five years

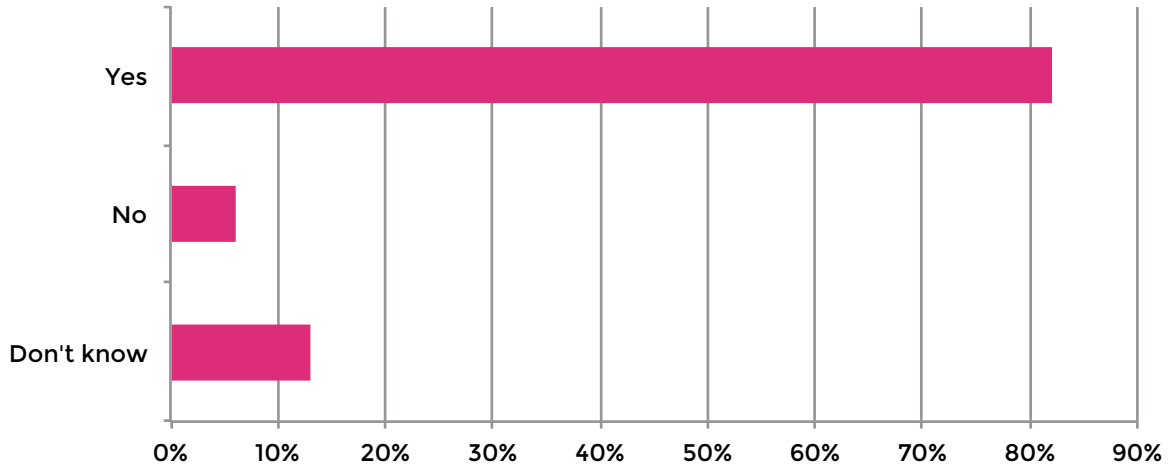


Figure 16. Source: Victoria-Asia Cultural Engagement Survey, 2013

*"It is important for the Australian Government to value commercial arts enterprises who are willing to invest and promote their artists in Asia at a very significant cost. Freight and travel are the main issues combined with the high Australian dollar."*

*"The arts sector is highly experienced in its engagement with Asia (as well as regions) – the biggest hurdle for further engagement is lack of meaningful resources. Funding is not available to support important ongoing engagement – to build and nurture 'person-to-person' networks – that are so important in the Asian setting."*

Suggested new formats of funding included:

- Provision of seed funding for initial investigative tours to Asia. This must not be limited to artists but also include curators, general managers and artistic directors.
- Assisted funding for ongoing outbound visits to foster meaningful engagement and reciprocity.

*"It is all about building trust, getting to know each other, beginning with small projects that grow. Translation and funding services are helpful here and a recognition that projects might need quite a long planning stage with more than one visit to each other's country – at least at first."*

*"More cultural exchange and co-creation between Asia and Australian artists. Less touring of Australian works. Less reliance on trade. More on artistic exchange."*

*"We believe that artist-to-artist exchanges and relationships create the most enduring and beneficial outcomes between Australia and Asia."*

*"Funding for an airfare for curator/general manager/artistic director to site visit the city/country for one week would be a great enabler and allow relationships to develop over time."*

*"Reciprocity has underscored the majority of our engagement with the region. Support at all levels to develop projects with bilateral outcomes is critical to building and maintaining relationships throughout the region."*

An example was given in the case of an organisation which had benefited from having curators travelling on returned visits to Asia:

- “We have been fortunate that our two current curators have travelled to Japan twice so far for their research, and this has a flow-on effect as they are also developing the partner relationships and finding new venues, etc. on each visit.”

### **Facilitation of Networking Within the Sector and Information Exchange**

A key theme running through the suggestions was that organisations would benefit greatly from facilitation of local networking and information exchange. These initiatives would build on accumulative knowledge and experience of working with Asia, and such support could lead to new opportunities.

Suggestions about different formats of facilitation included:

- Local networking amongst local arts organisations which engage with Asia to share experiences and information.
- Targeted cross-industry networking and information exchange both online and in person.
- Fostering collaboration amongst art forms.
- Professional development.
- Industry mapping.

*“Mapping out the [Asian] organisations that might want to engage with Australian organisations would be useful as a resource. Providing opportunities for Victorian companies and organisations to partner and deliver programming together – to cut costs and increase partnerships opportunities – would be very valuable.”*

## PROFILE 04

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# ASIA PACIFIC CONSERVATION NETWORK

**Organisation:** The Centre for Cultural Materials Conservation, The University of Melbourne

**Area:** Cultural materials conservation

**Key countries:** Australia, Indonesia, Malaysia, Philippines, Singapore, Taiwan  
and Thailand



Photography this page: Jamie Berrill





Image reproduced with the permission of Balai Seni Visual Negara, Malaysia. Photography: Musrizal Mat Isa'

**The Asia Pacific Twentieth Century Conservation Art Research Network (APTCCARN) provides a forum for exploring the history and preservation of 20th century cultural material in Asia and the Pacific.**

Inaugurated in 2008, the APTCCARN was initiated by The Centre for Cultural Materials Conservation at the University of Melbourne. Founding members include directors and curators from national museums, heritage and conservation centres and universities based in the Philippines, Thailand, Singapore, Malaysia, Australia and the United Kingdom.

With over 80 researchers and professionals from the heritage sector, members of the network are committed to the understanding and appreciation of modern and contemporary art in the Asia-Pacific region. Areas of interest span art historical research, curatorial practice, conservation and scientific inquiry.

APTCCARN engages in a number of activities including promoting initiatives between research groups, holding forums and building information systems to support and

expand its research areas. The organisation's core purpose is to develop a regional network of cultural heritage practitioners to build, share and disseminate new knowledge using IT platforms. With a growing membership, the network has a strong base to support its aims and provide a sustainable platform for ongoing projects. Key events organised by the network have included:

- the inaugural APTCCARN Meeting – *20th Century Art Conservation Research Public Symposium* – held at Balai Seni Lukis Negara (National Art Gallery Malaysia) in 2008
- *The Conservation of Material Culture in Tropical Climates: The 3rd Asia Pacific Twentieth Century Conservation Art Network (APTCCARN) Meeting*, held at Silpakorn University, Thailand, in 2012
- APTCCARN 4th Meeting, to be hosted by the Arts Center of Cheng Shiu University, Taiwan, in 2015.

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# CROSSHATCHED

Artist: Sandra Bowkett

Area: Visual arts, ceramics

Key countries: India and Australia



*Crosshatched* team, 2013. Manohar Lal, Sandra Bowkett, Ann Ferguson and Banay Singh. Image courtesy of the artist



Victorian ceramicist Sandra Bowkett has initiated numerous projects between Indian and Australian artisans and communities. She describes her projects as “cross cultural adventures” that have been “propelled by a passion for the medium and sustained by the people encountered along the way.”<sup>ii</sup>

One such project is *Crosshatched*, which encourages skill sharing, the investigation of traditional techniques and creative collaborations between Indian potters and their Victorian counterparts.

Begun in 2003 and continued in 2005 and 2008, Indian potters were invited by Sandra to participate in a Victoria-based workshop program. In 2009 artisans completed workshops for families and children at ArtPlay, as well as artistic collaborations and exhibitions. *Crosshatched* continued in 2011 when two potters, Victorian ceramicists and the interested public came to Sandra’s property at Tallarook, a small regional town in central Victoria for collaborative sculptural workshops.

Sandra’s India-Australia projects are based on a model of equal collaboration and long-term engagement based on key relationships. Outcomes of *Crosshatched* have included:

- skill sharing and collaborations between Victorian and Indian ceramicists
- workshops in Melbourne and regional Victoria
- exhibitions and sale of work
- community projects such as the ceramic sculpture *The Tallarook Stacks*
- fundraising for a more efficient kiln for the Indian potters’ home village of Kumhaar Gram
- ongoing connections with the region: in April 2013, there was a third iteration of *Crosshatched*, which featured a series of workshops held in regional Victoria with visiting Rajasthani potters.

ii. Sandra Bowkett (<http://www.sandrabowkett.com/projects06.htm>.)

Accessed 14.08.13

## PROFILE 06

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# ASIAN ART FAIRS

**Organisation:** Sutton Gallery

**Area:** Visual art

**Key country:** United Arab Emirates (Dubai)



Raafat Ishak, *New Egypt*, 2013, Acrylic on MDF, 140 x 20 x 29cm.  
Image courtesy of the artist and Sutton Gallery



Image courtesy of Sutton Gallery



Nusra Latif Qureshi, *Accomplished Mission II*, 2012 gouache and acrylic on illustration board, 20 x 28 cm / each panel

**Sutton Gallery is a Melbourne-based commercial gallery. Founded in 1992, the gallery's aims are to promote challenging Australian contemporary artists, to offer professional opportunities and support to young exciting artists, and to build strong and substantial networks nationally and internationally.**

Having attended European and American art fairs since the late 1990s, the gallery has more recently participated at SH Contemporary in Shanghai, Art Hong Kong and Art Dubai. Attendance at key fairs forms part of the gallery's long-term strategy of developing relationships and a client base in Asia.

Participating at Asian art fairs has allowed Sutton Gallery to establish and maintain fruitful relationships with high profile curators, local galleries and art foundations. This has, in turn, resulted in ongoing sales to private collectors and invitations for its artists to participate in residencies, exhibitions and biennales.

In 2010 the gallery attended Art Dubai, exhibiting Melbourne-based artist Raafat Ishak. Born in Cairo and raised in Australia, Raafat's unique influences appealed to a major local collector, the Prince of Sharjah, who purchased Raafat's work through the Barjeel Foundation. This key relationship has had multiple outcomes, including:

- Sutton Gallery's connection with the Barjeel Art Foundation which has led to Raafat Ishak's large-scale installations being shown in museums in Singapore, Canada and at the Venice Biennale
- the artist being invited to exhibit at the 2014 Taipei Biennale
- organisers at the fair placing Sutton Gallery in direct contact with royal family members in Dubai, Sharjah and Abu Dhabi, all of whom have, or are beginning, art collections.



# RESEARCH COMPONENT



# 02

# 02

## CULTURAL SECTOR CONSULTATIONS

To complement the primarily quantitative data gathered in the Victoria-Asia Engagement Survey, four industry roundtable discussions were convened. Their purpose was to gather a broad range of qualitative data regarding the challenges and opportunities experienced by individuals and organisations while engaging with Asia. Facilitated by an independent researcher and consultant, the cross-art form sessions were divided into four industry groups:

1. Individual practitioners.
2. Small to medium non-government organisations.
3. Commercial organisations.
4. Statutory agencies, universities and regional organisations.

The 36 participants represented different facets of the arts sector: independent artists, arts managers and producers; representatives and directors of commercial music, visual arts, performing arts and publishing companies; curators and directors of visual arts, performing arts and literary organisations; and major institutions. Roundtable participants were selected according to professional or organisational history of working with Asia in an inbound and/or outbound capacity. (See Appendix 4 for a list of roundtable participants.)

**“You’re working in situations where you have to be responsive and agile – the best laid plans can change at a moment’s notice.”**

- Roundtable participant, 2013

### Summary of Key Findings

The following conclusions have been drawn from the discussions and observations of the roundtable participants. There was a clear reiteration of key themes across the four sessions, despite the disparate range of interests, motivations, art forms, and industry levels. These can be summarised into the following areas: the need for thorough research; long-term and reciprocal engagement; acknowledgment of different methods of working; outdated funding models; and concerns about the retention of knowledge within the sector.

- **Research opportunities:** Research visits result in relationship building and further opportunities; they are therefore important for artists, arts managers, representatives of organisations and commercial operations. Research in-country allows projects to evolve in a way that is meaningful to both Australian and Asian partners.
- **Long-term engagement:** Personal relationships and long-term engagement are essential when engaging with Asia. Participants stressed that relationships need to be maintained, and therefore repeat visits to countries are required.
- **Two-way engagement:** There is an industry shift away from a one-dimensional ‘export’ model of promoting Australian culture in Asia. Participants expressed a desire to develop equal, reciprocal relationships with organisations and creative practitioners. This model is not only preferable artistically and culturally, but is seen as a good financial investment that results in partnerships.

# “I think as arts organisations, we have a responsibility to be telling the stories of our neighbours and Asians in Australia as well.”

- Roundtable participant, 2013

- **Timelines:** Australian and Asian timelines are often different and incompatible due to cultural factors. In general, Australian timeframes are longer due to bureaucratic funding processes, putting them at odds with the shorter timeframes and methods of working in Asia.
- **Outdated arts funding models:** The shift towards long-term reciprocal engagement is being negated by current arts-specific and trade funding models. Current funding requirements actively discourage reciprocal engagement and focus on short-term rather than long-term outcomes.

## Key suggestions that would benefit Victoria-Asia engagement would be to support the following:

- > funding for research/study visits;
  - > funding opportunities for Asian artists and partners to complete projects in Australia;
  - > funding that would allow multiple visits to countries in order to maintain relationships and develop projects; and
  - > flexibility in funding that is responsive to short notice opportunities.
- **Retaining and sharing knowledge across the sector:** There is a need to pool knowledge that currently exists in the sector and to make this easily accessible in a central repository. Participants would like networking opportunities that would allow them to share knowledge person-to-person.

The following observations were specific to each session:

### Individual Practitioners (eight participants)

- Motivations for engaging with Asia included a desire to develop genuine relationships and a wish to contribute something worthwhile to both overseas and Australian communities.
- Participants reported numerous successful projects, which were generally based on key relationships and long-term engagement.
- The participants raised concerns about perceived Eurocentric values embedded within the Australian school system, higher education and major arts organisations.
- It was noted there is a disparity of resources between Australia and countries within Asia. Conversely, while Australia generally has more financial resources, arts organisations lack the ability to work quickly and in the responsive manner of many Asian countries.
- Language, freight and funding were identified as barriers to Victoria-Asia engagement.

### Small to Medium Non-Government Organisations (11 participants)

- Motivations for engaging with Asia include audience development for Australian cultural products, a wish to reflect the diversity of the Victorian community and a desire to move beyond Eurocentric frameworks.
- Organisations are creative in resourcing projects, balancing multiple sources of funding and partners. There is a general move to create reciprocal opportunities and partnerships.
- A key barrier for inbound engagement is the lack of demand for Asian cultural content in Victoria: developing understanding in audiences is seen as a

**“One of our imperatives is to build audiences, and you build audiences through great art and really interesting shows. The truth is that there are some really good artists and energy in that region at the moment that you don’t see in Europe. And I think it’s important that we continue to present some of the best art in the world. Unlike Europe and America and the rest of the world it’s not just going in and buying art. It works on a different level – you need to understand the context to understand the work. You need to develop relationships and collaborative opportunities. We know that that’s a long-term strategy. But I guess for us the bottom line is that we think it’s good for business.”**

**- Roundtable participant, 2013**

long-term project. The difficulty of interesting local Asian audiences was also noted. Organisations acknowledged poor understanding of how to market to these communities, which in most cases is being improved by trial and error.

- It was noted that Victoria needs a long-term, 10-year strategic plan regarding Victoria-Asia engagement. It was suggested that this could include strategic partnerships, investment in development and greater flexibility in funding.

#### **Commercial Organisations** (10 participants)

- Motivations for working in Asia are expanding markets for Australian cultural products, belief in their product and the desire for genuine engagement.
- All participants indicated that small commercial operations need external funding when working internationally due to the prohibitive costs of attending art and trade fairs.
- It was noted that conducting business would be vastly improved if there were permanent arts/trade delegates based in key countries.
- Each industry experienced unique challenges and benefits:
  - › Commercial galleries have had varying degrees of success in interesting Asian markets in Australian art. This is partly credited to a lack of understanding in markets about the multicultural nature of Australian cultural products. Developing an interest is seen as a

long-term project that will be developed through repeat engagement and investment in relationships.

- › Publishers can experience difficulties when promoting authors in Asia as Australia’s small market translates into comparatively small sales figures.
- › The online distribution of music and corresponding development of a global audience has proved commercially advantageous when touring Australian acts.

#### **Statutory Agencies, Universities and Regional Organisations** (seven participants)

- Motivations were audience building and presenting the best work possible to Victorian audiences.
- It was noted that unless organisations have ‘Asia Engagement’ in their business strategies, a push for engaging in the region will not be long-standing or meaningful.
- There is a move towards reciprocity and collaboration among some organisations.
- There is an opportunity to increase engagement in regional arts organisations, particularly as many areas have strong historical connections with Asia. Participants noted there was less capacity in regional areas to deliver what is perceived as risky programming.
- Statutory agencies, universities and regional organisations did not appear to be as innovative in their engagement as other sectors. This could possibly be attributed to cautious programming and professional relationships based in Europe and North America.

# RESEARCH COMPONENT



# 03

# 03

## DATA REVIEW OF INDIVIDUAL ARTISTS AND CULTURAL PRODUCERS

Information on individual artists and cultural producers was collected from Arts Victoria, the Australia Council for the Arts, the Department of Foreign Affairs and Trade (DFAT) and the Asialink Arts Residency Program.

The review of data relating to individual artists and cultural producers includes an analysis of:

- the Asia engagement activity of individual practitioners between 2008 and 2012;
- outputs of activities supported by Arts Victoria and the Asialink Arts Residency Program; and
- results of the Asialink Arts Residency Alumni Research Project, conducted by Asialink Arts in 2012.

### Data Limitations

Data in this section has been collated from multiple sources, and as such does not attempt to present complete figures regarding activity in Asia. Rather, it provides an overview of the activity undertaken by Victorian individuals in Asia in the last five years.

The information was collected from the funding bodies that provide grants for Victoria-Asia related activities. In addition to these organisations, there are multiple avenues for individual practitioners to undertake inbound and outbound activities in Asia. These include self-funded research trips, crowd funding, international residencies and private philanthropy. Sourcing information relating to self-initiated projects was deemed beyond the scope of this research.

### Summary of Key Findings

The rich variety and scope of activity undertaken by individual artists and cultural producers in Victoria reinforces the diversity of activity identified in the Victoria-Asia Engagement Survey:

- Between 2008 and 2012 over 130 Victorian individual practitioners undertook projects in Asia.
- Activity took place in 20 countries, including inbound projects into Australia.
- In the years 2008 to 2012, Japan was the most popular destination for activity, followed by India, Indonesia and South Korea.
- The activity undertaken in Asia included professional development, research, networking and the production of new work.
- Ninety per cent of respondents to the 2012 Asialink Arts Residency Alumni Research Report had produced projects that had arisen from their residencies. These included exhibitions, publications, collaborations, performances, recordings, workshops and exchange programs.
- All survey respondents had maintained a connection with their host countries.
- Seventy-five per cent had maintained contact with their host organisations.
- Ninety-five per cent had maintained contact with individuals they met during their residencies.
- Individual artists and cultural producers identified additional resources as important for Asia-Australia cultural engagement, residency programs and reciprocal residencies.
- New models of international residencies and opportunities for involvements in key cultural events were identified as being key factors in improving Asia engagement.

**“I’ve had the experience of trying to get a lot of artists [from Asian countries] to come to Australia to do residencies and workshops. I found there was not a lot of support from our end to bring these people out. [Funders] didn’t seem to value the inward movement of artists into Melbourne. There is much more support to take Victorian artists out.”**

- Roundtable participant, 2013

### **Asia Engagement Activity by**

#### **Individual Practitioners 2008–2012**

The information recorded by funders varies between organisations. For the purpose of this report, data includes inbound and outbound projects, and projects that have Asian content which are toured elsewhere. In order to ascertain when activity took place, a combination of funding decisions and actual project dates has been used.

- Between 2008 and 2012 more than 130 individual Victorian practitioners undertook projects in Asia.
- Activity took place in 20 countries, including inbound projects into Australia.
- In the years 2008 to 2012 Japan proved the most popular destination for activity, followed by India, Indonesia and South Korea.
- Funding varied between \$1,250 and \$40,000 per project.

#### **Projects funded included:**

- residencies;
- specialist tuition;
- mentorships;
- solo and group exhibitions, including presenting work in biennales and triennials and touring exhibitions;
- showcases at performing arts markets;
- performances and tours for performing arts practitioners;
- research;
- presenting literature at conferences and writers festivals;
- presenting work developed in Asia to a wider international audience;

- artistic collaborations with Asian based practitioners; and
- reciprocal exchanges.

#### **Additional Activities in Asia**

Drawing on information collected from Arts Victoria and Asialink Arts, additional outputs in Asia included:

- the production of new work;
- documentation of projects;
- community projects;
- presentations at seminars and forums;
- artist talks;
- conducting workshops with local practitioners;
- networking;
- sale of work;
- international media coverage; and
- invitations to participate in festivals and future exhibitions.

Projects undertaken by individual practitioners in Asia often resulted in further opportunities in Victoria. These included exhibitions and performances, speaking engagements and offers from festivals.

**“When you do a collaboration [with an Asian partner] the spike in diversity in the audience is incredible ... We need to make sure that the work going on in our stages is reflecting the community.”**

- Roundtable participant, 2013

**“Contemporary Asian art is more intertwined with activism as the social context. It’s not so rarefied, or white cube. We need to start thinking about how Eurocentric our ideas are about what contemporary art is. There are extremely different contexts and different ways of working. How do we present this in Australia?”**

- Roundtable participant, 2013

#### **Asialink Arts Residency Alumni Research Project**

The Asialink Arts Residency Alumni Research Project was conducted in late 2012. A survey was sent out to 426 past Asialink residents and a total of 58 responses were received (a 13.6 per cent rate of return). Findings from the survey revealed a high level of post-residency cultural activity and a strong number of residents who had maintained contacts with people they met during their residencies.

- Ninety per cent of respondents had produced projects that had arisen from their residencies. This included exhibitions, publications, collaborations, performances, recordings, workshops and exchange programs.
- All survey respondents had maintained a connection with their host countries.
- Seventy-five per cent had maintained contact with their host organisation.
- Ninety-five per cent had maintained contact with individuals they met during their residencies.

Results from the 2012 Asialink Arts Residency Alumni Research Project support key findings and suggestions in the Victoria-Asia Cultural Engagement Survey and the industry roundtable discussions; in particular, the need for a reliable way to exchange knowledge and information within the local arts sector and capitalise on the continuing contact between arts residents and host organisations.

#### **Recommendations Provided by Individual Artists and Cultural Producers**

The survey conducted as part of the Asialink Arts Residency Alumni Research Project provided the opportunity for respondents to identify their priorities for improving Asia engagement in the next five years. While the survey was framed around improvements Asialink Arts could provide, the responses could be applied in a broader context. Advocacy for resources for Asia-Australia cultural engagement was rated the highest priority, followed by residency programs, reciprocal residencies, developing new models for international residencies, and opportunities to participate in key cultural events in Asia.

## Priorities for improving Asia engagement in the next five years

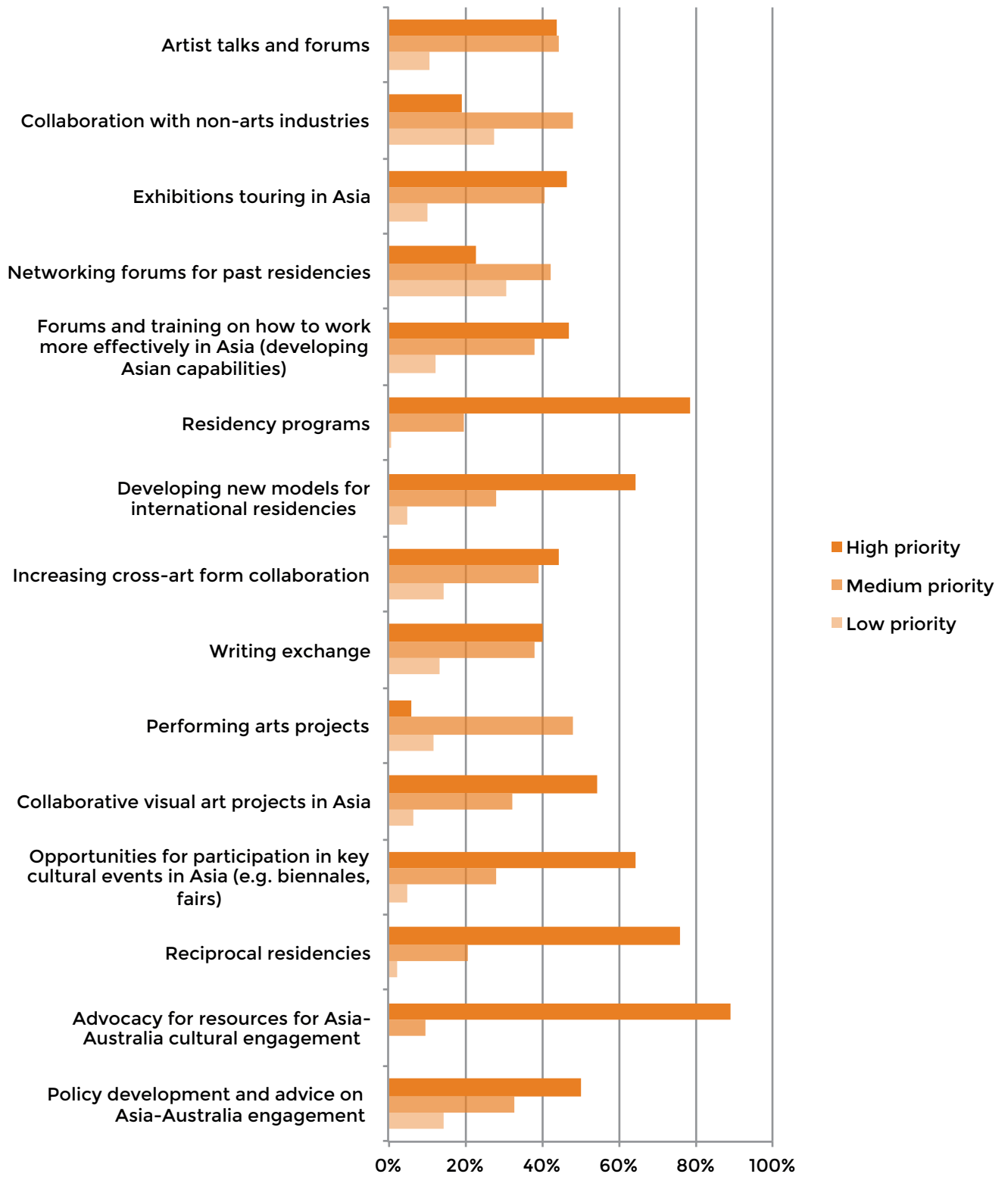


Figure 17. Source: Asialink Arts Residency Alumni Research Report, 2012

Respondents also identified the need for programs that would facilitate networking between residents. Suggested activities included forums, mentorships, retreats and workshops. Respondents expressed interest in connecting with current and/or past residents in the follow areas:

### The level of interest amongst art residents in connecting with other art residents in the following alumni activities

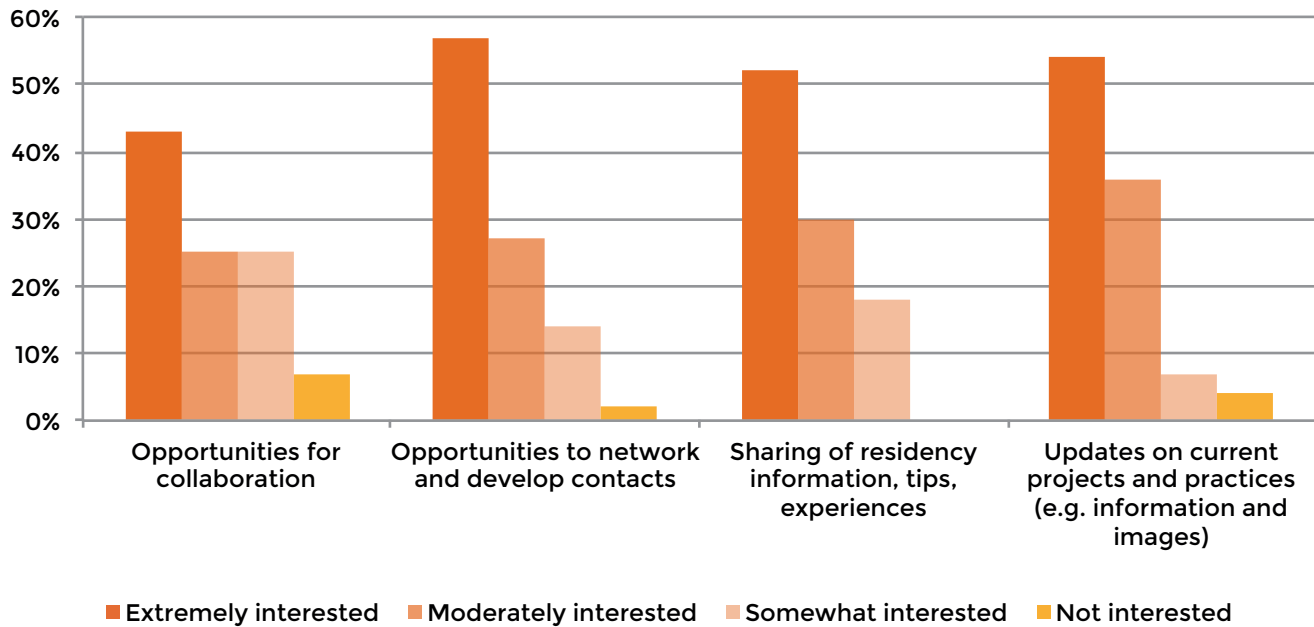


Figure 18. Source: Asialink Arts Residency Alumni Research Report, 2012

Respondents stated that they were most comfortable staying connected through the following electronic media:

### How residents prefer to stay connected

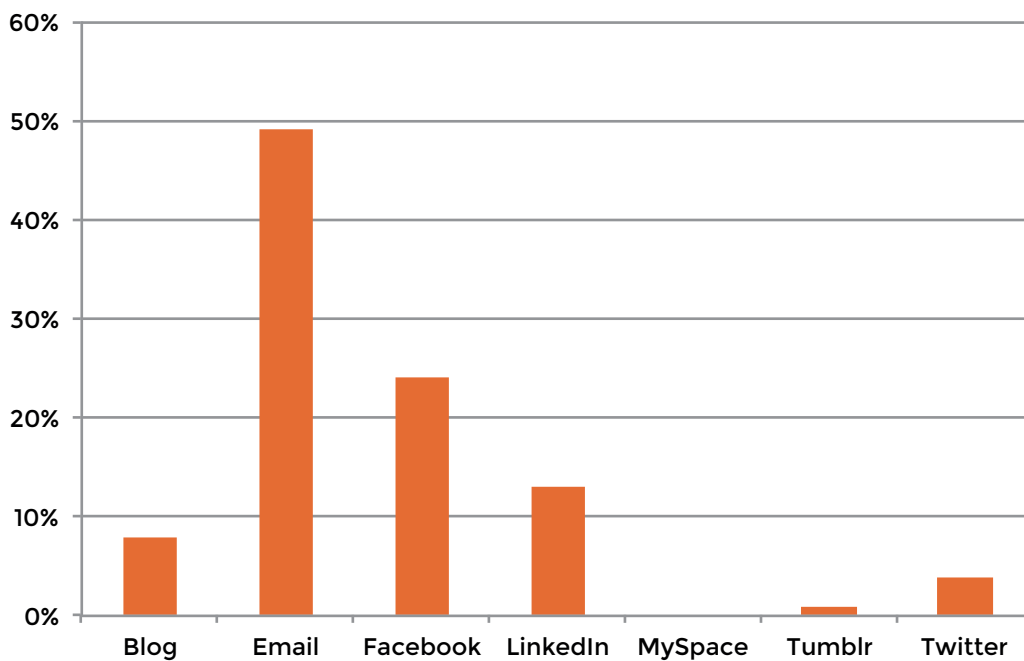


Figure 19. Source: Asialink Arts Residency Alumni Research Report, 2012

# RESEARCH COMPONENT



# 04

# 04

## ABS DATA ANALYSIS: VICTORIA'S TRADE IN CULTURAL GOODS AND SERVICES WITH ASIA

Asialink Arts commissioned Jackie Bailey, an independent cultural statistics analyst from Bailey and Yang, to investigate available ABS data about Australia and Victoria's trade in cultural goods and services (see Appendix 5 for full report).

Asialink Arts wanted to address the following research questions:

- What information/trends can be ascertained about trade in cultural goods and services between Australia and Asia?
- What are the limitations of the data by product type/ country in determining a robust picture of the level of cultural engagement between Australia and Asia?
- Is it possible to interrogate the statistics by state?

### Summary of Key Findings

- Australia still has a trade deficit in cultural goods with the rest of the world and Asia, but it is shrinking slightly.
- Australia's exports of cultural goods to Asia increased slightly from 2009–10 to 2011–12 (four per cent), whilst cultural goods imported from Asia dropped by 23 per cent.
- ABS information about trade in cultural services between Australia and Asia is limited:
  - › Australia has a growing trade deficit with the rest of the world in 'selected cultural services.'
  - › The ABS data is not sufficiently detailed to drill down to trade in 'selected cultural services' and Asia.
  - › The 'cultural services' categories are not broad enough to capture several activities of interest to Asialink, such as residencies and exchanges.
  - › The data is not sufficiently detailed to interrogate by state and territory.

- The ABS data on selected cultural goods is sufficiently detailed to interrogate by state. For example:
  - › Victoria continues to have a cultural goods trade deficit with the rest of the world and Asia.
  - › Victoria's imports from Asia in cultural goods have dropped by 23 per cent. However, Victoria's exports to Asia have increased significantly, by 57 per cent, from AU\$38.2m in 2009–10 to AU\$58.1m in 2011–12.
  - › In 2011–12, Victoria comprised 19 per cent of Australia's imports from Asia, and 26 per cent of Australia's exports of cultural goods to Asia.
- ABS data is useful for analysing trade in specific cultural products. However, it does not provide a nuanced picture of Australia or Victoria's engagement in cultural services and activities with Asia.

### Cultural Goods and Services

Cultural services as listed in ABS data consist entirely of audiovisual and related services, and charges for the use of intellectual property. Examples of this include film, television and home entertainment royalties, and licenses for the reproduction and distribution of audiovisual services.

Examples of cultural goods listed in the ABS data that are of relevance to this research include photographic materials (e.g. film, chemical and paper), printed materials (e.g. books, newspapers, photographs), audiovisual apparatus (e.g. cinematographic cameras, projectors, video and sound recording apparatus), musical instruments, paintings and sculptures.

For a more comprehensive definition of cultural services and a detailed list of cultural goods, please refer to Appendix 5, ABS Data Analysis: Victoria's Trade in Cultural Goods and Services with Asia.

### **Limitations of ABS Data on Trade in Cultural Goods and Services**

The ABS releases monthly updates on Australia's trade in goods and services on a balance of payments basis.

The analyst found that the ABS can provide data about:

- trade in cultural goods between Victoria and Asia;
- trade in cultural goods by state with Asia; and
- trade in cultural services between Australia and the world.

The ABS cannot provide data about:

- trade in cultural services between Victoria and Asia; and
- trade in sub-categories of cultural services between Australia and Asia.

### **Cultural Services**

The ABS does not collect sufficiently detailed data about 'cultural services', for Asialink's purposes, because:

- the ABS category of 'cultural services' does not cover many of the activities which are of interest to Asialink, such as cultural exchange programs or artistic residencies. The ABS category focuses on items such as TV royalties and film and audiovisual services;
- the ABS cultural services data is not detailed enough to report by state and territory, or by country of origin or destination; and
- the best level of ABS detail available about Victoria's trade in cultural services is for Victoria's trade in 'personal, cultural and recreational services' with all countries. There is insufficient data to drill down to 'cultural services' only, or specific countries or regions, for example, Asia. 'Personal, cultural and recreational services' included services such as gambling and health services.

### **ABS Cultural Data – General Limitations**

The ABS data about culture more generally is limited. The culture and leisure sectors are relatively small compared to the rest of the economy and it is difficult to obtain detailed information in a small dataset.

The ABS introduced the 'Australian Culture and Leisure Classifications' (ACLC) because of the cultural and national importance of these sectors. The classifications are an attempt to report in more detail on these sectors. For example, the ABS used the ACLC codes in 2011 to provide an overview of 2009–2010 international trade in cultural goods and services. The utility of the ACLC codes is limited:

- There is often insufficient data to report against them in detail.
- They do not always match neatly with other ABS classifications.
- There may not be enough data to break down into the culture and leisure classifications, especially the detailed categories.

Culture researchers often need to sift out relevant data from other ABS classifications. Even so, detailed cultural data will frequently be unavailable, as was the case for this report.

# KALADHAM PLACE-HAMPI EXHIBITION

**Organisation:** Museum Victoria

**Area:** Visual arts, research and technology

**Key countries:** India, Australia

*PLACE-Hampi* is an interactive artwork that merges art, heritage and technology in an immersive three-dimensional display. The installation profiles the World Heritage site known as the Monuments at Hampi, a 14th-century Indian archaeological precinct containing an extensive complex of ancient temples and monumental ruins.

*PLACE-Hampi* was commissioned in 2006, and developed by Museum Victoria's director of special projects Dr Sarah Kenderdine, and media artist Professor Jeffrey Shaw. Exhibited at Melbourne's Immigration Museum between 2008 and 2010, it toured venues in France, Germany, China, Singapore and Australia.

The exhibition was then purchased by the JSW Foundation, redeveloped and is now contained in a purpose-built museum in a new arts precinct, *Kaladham*. Located just 25 kilometres from the archaeological site in India, the museum celebrates Hampi's art and culture. The project brings together more than 30 years of research at the archaeological site, presenting the capital of the former Vijayanagara Empire in all its mythological, archaeological and historical significance.

Dr Kenderdine, who oversaw the installation of the project in its new home at *Kaladham*, said:

"*PLACE-HAMPI*, which encourages visitors to explore the Hampi site virtually, has toured internationally and is now going full-circle – back to the source of its inspiration."<sup>iii</sup>

Outcomes of the project have included:

- a book documenting the project: *Place-Hampi: Inhabiting the panoramic imaginary of Vijayanagara*, 2013
- ICOM Australia Award for International Relations 2013
- Innovation Award, Australian Arts in Asia Awards, 2013
- ongoing initiatives together with JSW Foundation which include a new museum in Bangalore about the State of Karnataka and new installation proposed for the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai.

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iii. 'Collaboration brings Australian expertise to new museum in India', Museum Victoria (<http://museumvictoria.com.au/about/media-centre/news/october-2012/australian-expertise-in-new-museum-in-india/>). Accessed 14.08.13



All images: Kaladham / PLACE-Hampi Museum, 2012, India. Photography: Sarah Kenderdine



## PROFILE 08

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# BROACHED EAST

**Organisation:** Broached Commissions

**Area:** Applied arts, limited edition design

**Key countries:** Australia, China, Japan

Image: Naihan Li, Armillary Whisky Bar, Edition of 8.  
Materials: Brass and Black Walnut.  
Dimensions: H 1400mm, W 840mm, D 840m.  
Image courtesy of Broached Commissions



Broached Commissions initiates, exhibits and sells limited edition design collections. Applying a collaborative research and design process, the company encourages an international dialogue by collaborating with a guest curator and designer on each project. Curators, designers, industrial designers and researchers work together to create pieces that are then sold within a gallery context.

In 2013, Broached Commissions launched *Broached East*, a collection that investigates the historic and aesthetic relationships between Australia, China and Japan in the late 19th century. The company engaged a curator to mentor three Australian and three international designers from China and Japan, focusing on design trends of the mid to late 19th century. After a five-day workshop, the team spent 12 months researching and developing the six design pieces – one by each of the designers.

By inviting international designers to creatively contribute to an Australian context, the company has found that the guest designers are reciprocating with offers of projects in their own countries. The initial investment of bringing designers to Australia has expanded the company's opportunities on an international scale. Broached Commissions creative director Lou Weis said:

"We believe that the gift of creating new and interesting work is a compelling way to begin a relationship. Instead of asking for work you are delivering a small opportunity to work."

The *Broached East* collection has achieved several significant outcomes, including:

- sales of works, new private commissions and media coverage
- Broached Commissions being invited to exhibit at Ullens Centre for Contemporary Art in Beijing, the first Australian company to exhibit in the prestigious not-for-profit Chinese gallery. The Broached show is also the UCCA's first design exhibition
- a request for Broached Commissions to work on a proposal to furnish 5 and 7 star hotels in Kaifeng, China, using its contextual approach to furniture and object design.

# THE INDEPENDENCE PROJECT

**Organisation:** Gertrude Contemporary

**Area:** Visual arts

**Key countries:** Malaysia, Singapore, Korea, China and Australia





All images: *City Within the City*, co-curated by Gertrude Contemporary and Artsonje Center, 2012. Photography courtesy of Gertrude Contemporary

**Gertrude Contemporary's *The Independence Project* is an ongoing series of cross-cultural exhibitions, residencies and forums. Inaugurated in 2007, the exchanges foreground connections between Australia's arts communities and those in the Asian region.**

The *Independence Project* has so far involved collaborations with artists and organisations in Malaysia, Singapore, Korea and China. Each iteration comprises a curatorium with participants from each country, workshops and engagement with writers, poets, authors and theorists.

The *Independence Project* began with a collaboration between Gertrude Contemporary and GALERI PETRONAS (Kuala Lumpur). Commemorating the 50th anniversary of diplomatic relations between Malaysia and Australia, the project examined the notion of independence from a variety of perspectives. *And the Difference Is...* acknowledged the 10th anniversary of a Memorandum of Understanding between Arts Victoria and the National Arts Council, Singapore. *City Within the City* was co-curated by Artsonje Center (Korea), and focused on subjective encounters with the urban environment. The most recent project, *No-Name Station*, was a collaborative endeavour between Gertrude

Contemporary, Iberia Center for Contemporary Art (China), and Warmun Arts Centre (Western Australia).

Gertrude Contemporary's approach is to create cumulative, generative approach to working in the region. Outcomes from the series include:

- ***Independence Project, Malaysia/Australia, 2007-2008:*** Residencies, publications and workshops. An exhibition presented in both countries, featuring video installation, painting and sculpture by seven Australian and nine Malaysian artists.
- ***And the Difference Is... Singapore/Australia, 2008-2009:*** An exhibition in each country, a publication, curatorial symposia, performances, forums, two residencies and a series of artists' talks.
- ***City Within the City, Korea/Australia, 2011-2012:*** A residency and an exhibition in each country featuring the work of 17 Australian and international artists.
- ***No-Name Station, China/Australia, 2010- 2012:*** Contributions by 13 visual artists, one writer, and a curatorium from Australia and China; two exhibitions, a group residency, a major publication and public programs.



# CONCLUSION



# CONCLUSION

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The objective of this report was to redress the data deficit in measuring and analysing cultural engagement between Victoria and Asia over the last five years and projecting five years forward. It provides an analysis of the official ABS statistics on trade in cultural goods and services. It also features data collected from various funding and program agencies, a survey questionnaire and sector consultations. This model was developed specifically for this project and is subject to the caveats outlined in the data limitations section below and in the body of the report.

The results give a more comprehensive and up-to-date assessment of activity, challenges, barriers, opportunities and aspirations than previously available. In some respects, there are no surprises. The identification of priority countries India, Indonesia, China, Japan, Singapore and South Korea correlates with other sectors of the economy. The issue of resources and funding as two of the key barriers to engagement is to be expected in a sector where much of the activity, both domestically and internationally, is not undertaken for purely commercial reasons.

## **Data Limitations**

The report by Bailey and Yang took, as its starting point, statistical data that is used by many other sectors of the economy. It then analysed available ABS trade data on trade in cultural goods and services. The report highlights the deficiencies in the use of this data due to definitional and scope issues. Most importantly, the key mechanisms or 'outputs' of cultural engagement and exchange cannot be captured by statistics or reflected in export/import figures alone.

The ongoing cultural relationships, projects, exchanges and people-to-people networks that are fundamental to building strong pathways between Victoria and Asia are only given visibility through more specialised survey and qualitative research. Asialink Arts developed its own survey of Victorian arts organisations across the government, non-profit and commercial sectors. The response rate was relatively high and relatively robust in the government and non-profit sectors. There are however, significant gaps in

the commercial sector due to availability of contact details and motivation to respond, particularly with what might be determined as commercially sensitive material.

Likewise, while much of cultural engagement activity is centered on individual artists, there are logistical issues with surveying this cohort. There were four sets of data relating to Victorian artist activity that could be utilised to collect some quantitative and qualitative data. These comprised the Asialink Arts residency statistics and artist reports, as well as Arts Victoria, Australia Council and DFAT international (Asia) grants information. While not exhaustive, the collation of this data provides additional information on the level of Victoria-Asia cultural engagement by Victorian artists. This data reflects projects that are funded through Commonwealth and state agencies, so does not capture the many projects that do not receive such funding or may receive support solely from philanthropic, corporate or local government resources.

Despite these limitations, Asialink Arts is confident that the scope of the multiple data sources utilised is both comprehensive and reliable in terms of the robustness of the outcomes and resulting recommendations.

## **Consistency with International Research and Literature**

Concurrently with this research, Asialink Arts reviewed the most recent international literature and research in this area. There is increasing focus on international cultural engagement, in part driven by the growth of Asia and considerable investment in cultural infrastructure in many Asian countries. It has become apparent that old models of cultural engagement are not necessarily relevant or effective, and there have been some recent contributions to analyse future trends and identify best practice models for the future. Most notably these have included reports from both the Salzburg Global Seminar in partnership with the Robert Sterling Clark Foundation and the British Council.<sup>3</sup>

While neither of these reports is based on specific data surveys of artists or arts organisations, and both comment on the difficulties and lack of data, they both draw

conclusions about future issues and challenges for international cultural engagement, including 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.

These are consistent with the findings and recommendations derived from the research conducted and articulated in this report. This 'independent' correlation should provide some additional assurance as to the veracity and robustness of the outcomes and recommendations of the Victoria-Asia report.

### Key Findings

The overall picture arising from the research project is one of a developing maturity in the Victorian arts sector with regards to the opportunities and challenges of engaging with Asia. Arts organisations are looking to increase their engagement over the next five years and want the tools and support to facilitate this. There is remarkable consistency across the responses from the various sectors and from both the survey responses and sector consultations about the key challenges and priorities for the future. While there is a renewed focus on cultural engagement, in part driven by the current Asia focus, many organisations and artists have developed a great deal of experience in the region over the last 10 to 15 years. There is a great deal of realism and pragmatism from the sector about the challenges, prospects and potential role of government interventions in this area.

- Available ABS data on trade in cultural goods and services is inadequate to give a nuanced picture of Australia or Victoria's engagement in cultural services and activities with Asia. However, the data does demonstrate that while Victoria continues to have a trade deficit with the rest of the world and Asia, its imports in cultural goods from Asia dropped by 23 per cent but exports increased significantly by 57 per cent from AU\$38.2m in 2009-2010 to AU\$58.1m in 2011-2012.
- Asia is a priority for more than 60 per cent of organisations. Engagement with Asia is a higher priority for arts organisations in the next five years compared to the previous five years.
- Fifty-four per cent of the organisations surveyed have a specific Asia strategy. Key countries for Asia focus are India, Indonesia, China, Japan, Singapore and South Korea.

- Key reasons for cultural engagement are cultural exchange, creative development, cultural diplomacy, business development and research.
- The key activities were: touring; residencies; professional development; and exhibitions.
- The key outcomes were: knowledge, skills and networks; organisational profile and reputation; and marketing and audience development.
- Smaller organisations and individual artists were more active in cultural exchange initiatives and more willing to take risks than larger organisations that had to balance commercial returns with cultural exchange.
- There is a recognition that one-off, ad hoc projects, while demonstrating a rich and extensive level of activity, do not necessarily lead to sustainable relationships.
- Meaningful and commercially successful engagement with Asia requires a long-term commitment and substantial investment to develop relationships that are enduring and based on mutual trust.
- Long-term relationships require repeat visitation, people-to-people communication and opportunities for two-way exchange and collaboration.
- There was strong recognition that while there was a significant return on investment, this was not necessarily a financial return but was quantified in terms of profile, skills, knowledge and confidence and valued the diversity of contemporary Australia.
- Key challenges and barriers to effective Asia engagement were identified as:
  - access to sufficient resources to make a long-term sustainable commitment;
  - investment in sufficient 'in-country' research to develop appropriate partners;
  - navigating local logistics and planning timeframes and understanding local audiences;
  - a lack of organisational capacity including cross-cultural understanding and relevant experience and relationships in Asia;
  - access to flexible funding models to respond to opportunities as they arise; and
  - access to better information and contacts about local infrastructure and business models.
- Organisations want to learn from others' experiences in Asia through local networking across art forms and would value strong advocacy from cultural leaders about the importance of cultural engagement with Asia across government and other departments, as well as business and the broader community.

**“We’ve recognised that we need a much more long-term view of how we build our relationships around multi-art form in our approach to performing arts, how we build stronger and deeper connections to companies and artists in the Asia Pacific region, and how we then link that to a much longer term audience development strategy.”**

- Roundtable participant, 2013

- Many respondents to the survey provided comprehensive data on Asia-related projects and activities undertaken by Victorian organisations over the last five years. Approximately 144 inbound and outbound projects were conducted by the respondents.
- The review of data relating to Victoria-based individual artists and cultural producers revealed over 130 projects that were supported by either Asialink, the Australia Council, Arts Victoria or the Department of Foreign Affairs and Trade. These projects ranged from attending arts markets, to exhibiting at highly respected and heavily attended biennales and triennials.
- Many organisations generously shared details of their Asia engagement plans for the next five years. Forty-six future projects were cited.

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3. Salzburg Global Seminar and Robert Sterling Clark Foundation, “Public and Private Cultural Exchange-Based Diplomacy: New Models for the 21st Century,” 2012, “Influence and Attraction: Culture and the race for soft power in the 21st century”, British Council, 2013.

#### **Key Recommendations**

The recommendations respond to key priorities that were consistently identified by the survey respondents and sector consultation participants. To improve Victoria-Asia engagement the following seven strategies are recommended:

1. Develop long-term, sustainable relationships rather than one-off projects.
2. Support opportunities for two-way exchange in projects.
3. Build individual and organisational Asia-capability and knowledge.
4. Coordinate opportunities for peer-to-peer networking.
5. Provide access to quality information and advice, including documentation about opportunities, logistics and experiences.
6. Promote the ‘value’ of cultural engagement with Asia through advocacy and leadership at the political, bureaucratic and key agency levels to other areas of government, business and the community.
7. Invest in research on Asia-Australia cultural engagement and capability to ensure Australia is at the forefront of best practice in this field.

In response to the research findings, Asialink recommends the following key strategies and initiatives (see table opposite).

RECOMMENDED STRATEGY	PROPOSED ACTIONS AND INITIATIVES
<p><b>1. Develop long-term relationships</b> Resource the development of long-term, sustainable relationships rather than support one-off projects</p>	<ul style="list-style-type: none"> <li>◆ Seed funding research to assess opportunities and develop networks.</li> <li>◆ Country-specific strategy funding to develop long-term engagement programs.</li> <li>◆ Responsive, flexible funding to maximise uptake of opportunities.</li> </ul>
<p><b>2. Support opportunities for two-way exchange</b></p>	<ul style="list-style-type: none"> <li>◆ Funding for hosting inbound visitors.</li> <li>◆ Enhanced opportunities and resources for reciprocal residencies.</li> <li>◆ Connect inbound projects through arts organisations in Australia, for example, Multicultural Arts Victoria (MAV).</li> <li>◆ Pilot 'virtual' engagement models.</li> </ul>
<p><b>3. Build individual and organisational Asia-capability and knowledge</b> Implement a range of training and professional development opportunities both in Australia and in Asia to develop Asia capabilities</p>	<ul style="list-style-type: none"> <li>◆ Position Australia as a leader in cultural engagement with Asia by investing in key organisations and infrastructure.</li> <li>◆ Develop specialised cultural trade delegations and cultural components of business delegations.</li> <li>◆ Use established Asia engagement programs/projects as mentoring and professional development opportunities for emerging arts leaders.</li> <li>◆ Develop a paid internship program for graduates to work on Asia engagement projects.</li> <li>◆ Resource and profile a range of regional Victoria-Asia engagement projects and programs.</li> <li>◆ Expand residency opportunities and provide options for shorter residencies.</li> <li>◆ Develop specialised training on best practice cultural engagement, including how to present and market Asian cultural programs in Victoria.</li> </ul>
<p><b>4. Coordinate opportunities for peer-to-peer networking</b> Opportunities to meet and share knowledge and project information across art forms with other organisations/artists working in Asia</p>	<ul style="list-style-type: none"> <li>◆ Facilitate seminars and workshops to profile and discuss Asia engagement programs and projects.</li> <li>◆ Develop a comprehensive residency induction program.</li> <li>◆ Develop a post-residency alumni network.</li> </ul>
<p><b>5. Provide access to quality information and advice</b> Coordination and sharing of information and documentation on cultural engagement and trade with Asia</p>	<ul style="list-style-type: none"> <li>◆ Document programs and projects both digitally and in high quality print formats.</li> <li>◆ Include an Asia focus in all relevant cultural sector conferences.</li> <li>◆ Develop an Asia engagement web portal that hosts project documentation/ blogs/information and other resources.</li> </ul>
<p><b>6. Promote the 'value' of cultural exchange with Asia through high level leadership</b> Advocate for the importance and value of cultural engagement strategies and programs across governments, business and the community</p>	<ul style="list-style-type: none"> <li>◆ Promotion by senior political, government, business and community leaders of the cultural, social and economic value of cultural engagement with Asia.</li> <li>◆ Advocacy to the philanthropic and corporate sectors on the opportunities for and benefits of supporting Asia-related programs and capability.</li> </ul>
<p><b>7. Invest in research on Asia-Australia cultural engagement and capability</b> Position Australia as a leader in best practice Asia cultural engagement and capability by investing in R&amp;D in this emerging field</p>	<ul style="list-style-type: none"> <li>◆ Extend the research to other states and territories to capture national data.</li> <li>◆ Explore 'concept mapping' as a tool to map cultural engagement outcomes and to capture the value of new models.</li> <li>◆ Document best practice case studies.</li> <li>◆ Identify both local and international 'Asia-capability' training and development models and program opportunities for the cultural sector.</li> <li>◆ Investigate 'virtual' models for international cultural engagement.</li> <li>◆ Identify opportunities and barriers to increasing philanthropic and corporate support for cultural engagement with Asia.</li> </ul>

**“From a broader point of view we need to think ‘What does Asia want?’ What are the things that we are sending to Asia that they are going to be interested in?... Let’s find out the work that resonates and really support that rather than taking a blanket approach.”**

- Roundtable participant, 2013

## Recommendations for Future Research

This research project has highlighted additional areas for research. The priority areas identified are as follows:

### 1. Extend the research to capture national data

It is recommended that the project is extended nationally following a review of its model. This would be undertaken in consultation with the Commonwealth Ministry for the Arts, Australia Council for the Arts, Austrade, the Department of Foreign Affairs and Trade and individual states and territories. Additional data sources would be identified, particularly for the commercial sector, in the areas of popular music, musical theatre, commercial galleries and book publishing.

### 2. Mapping the new models

There is a need to identify and represent new models. Working in and with Asia requires the development of new models that recognise the importance of trust, ongoing relationships and open-ended programs, rather than outcome/Key Performance Indicator (KPI)-driven projects. In some instances, best practice can only be identified after the event – not before – as in the case of Western business planning models. As the case study profiles included in this report reveal, multi-layered and tangential relationships often emerge from an initial idea, encounter or research. This process contains rich data, which is the real substance and ‘output’ of valuable cultural engagement, as opposed to the ‘transactional’ nature of KPI’s that must be specified before the project or program begins.

From recent projects undertaken in India by Asialink Arts, it has been identified that conceptual mapping techniques may be used to determine and even quantify key outcomes and financial leverage. These techniques demonstrate the significance, benefits and return on investment more effectively than statistical comparisons. Further investigation of the application of conceptual mapping to representing outcomes and value of cultural engagement is recommended.

### 3. Documentation of best practice case studies

The research has uncovered rich examples of cultural engagement and exchange activity and corresponding valuable knowledge, expertise and networks. This information should be shared with the sector and the

broader public. It is also invaluable material for education and professional development purposes for building the ‘Asia-capability’ of the next generation of cultural leaders. Identifying and documenting best practice examples of cultural engagement, and utilising the knowledge gained from these examples should be a priority.

### 4. ‘Asia-capability’ training and development opportunities for the cultural sector

Best practice training, education and professional development in international cultural engagement, particularly focused on Asia, is a priority. The current status of training in ‘Asia-capability’ for the cultural sector in Australia and internationally should be investigated, together with the existence of specialised courses or modules incorporated as part of general arts management or professional development courses. Does the content and approach reflect current best practice thinking in this area?

### 5. ‘Virtual’ models for international cultural engagement

Research into the use, potential and possible models for ‘virtual international engagement’ through new media and digital technologies is required.

### 6. Philanthropic and corporate support for cultural engagement with Asia

It is recommended that there is a review of the current barriers and opportunities for generating increased support from both Australian and international philanthropic and corporate sources. Tax implications, and the examination of international models, is required if sufficient resources are to be made available to the cultural sector.

**“One of the difficulties is sustaining the communication and developing ongoing relationships. It takes time and it can’t be a one-off flash in the pan – you’ve got to build an understanding and a relationship, and from that some fairly important things will come.”**

**- Roundtable participant, 2013**

PROFILE 10

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# RHINOCEROS IN LOVE / FAULT LINES

Organisation: Melbourne Festival

Area: Theatre/Dance, Festivals

Key Country: Australia, China



Opposite page  
photography: Chen Xu.  
Right  
photography: Wang Jing.  
Both images courtesy of  
Melbourne Festival



***Rhinoceros in Love* was programmed as part of the Melbourne Festival in 2011, in partnership with Oz-Asia Festival (Adelaide), Brisbane Festival and the National Theatre of China. The production was one of the first productions of contemporary Chinese theatre to tour Australia, featuring the work of Director Meng Jinghui and Writer Liao Yimei. Performed in Mandarin with an English translation, it broke new ground in engaging Australian and local Chinese audiences, particularly younger audiences, with its blend of drama, comedy, music, social commentary and insights into experimental Chinese theatre.**

Its inclusion was a result of a research visit to China in November 2010 by Australian Festival Directors and Arts Centre Programming Managers selected and led by Carrillo Gantner AO, Chairman of the Melbourne Festival, at the invitation of, and sponsored by, the Chinese Ministry of Culture. Brett Sheehy, Artistic Director of the Melbourne Festival was in the delegation which saw 18 performances and rehearsals in eight days across four Chinese cities as

well as participating in seminars on the Australian performing arts industry for local arts managers in Chengdu and Beijing.

The research visit also led to the Melbourne Festival commissioning the contemporary dance work *Fault Lines* based on the 2008 Sichuan earthquake. Following the Christchurch New Zealand earthquake, Brett Sheehy made the decision to invite New Zealand choreographers Sara Brodie and Ross McCormack to develop this work with China's renowned Le Shan Song & Dance Troupe from Sichuan Province. *Fault Lines* had its World Premiere at the Melbourne Festival in 2012 in partnership with Christchurch Arts Festival and in association with Playking Foundation.

The programming and commissioning of these two works demonstrates the value of 'in country' research and the development of strong people-to-people contacts and networks. The visit and subsequent success of these two projects also demonstrated that there was a strong interest from Australian arts managers and audiences in understanding contemporary Chinese life and social issues.

## PROFILE 11

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# LIGHTS ACROSS THE SEA

**Artists:** William Eicholtz, Louise Rippert

**Area:** Visual Arts, film collaboration

**Key Country:** India



Photography: Kshitiz Rai



Photography: Louise Rippert

**In 2012 Louise Rippert and fellow artist William Eicholtz developed a project exploring the connections between their respective art practices and traditional Indian culture. The artists travelled to Varanasi, one of the holiest cities in India. Their project coincided with the Diwali festival of lights, a four day Hindu celebration that attracts an influx of pilgrims to the city.**

While in Varanasi, Louise Rippert was permitted to use the city walls as a site for her work. She installed three site specific mandalas, constructed from locally sourced decorative materials. Pilgrims, local traders and residents participated in the construction of the wall pieces.

William Eicholtz made contact with traditional statue makers, working alongside a skilled craftsman who made statues in a traditional style. The artist found the intense colour and high decoration of figurative religious statues in India has much in common with his own sculptural work.

The collaborative processes were captured in a commissioned 18-minute film by Moonlight Pictures, a local

Indian film production company. The artist's fortunate meeting with the filmmaking team also facilitated an opportunity to work with one of India's most respected classical composers and singers, Dr. Revati Sakalkar. Using the new artworks as inspiration, Dr. Salkakar composed music to accompany the film.

Louise and William's 16 day immersion in the city resulted in:

- the construction of new collaborative work by both artists that involved local artisans and members of the local community
- production of the film 'Lights Across the Sea'
- commissioning of new music composition and vocal performance by Dr Revati Sakalkar
- 'Lights Across the Sea' film featured in Diwali celebrations in Federation Square, Melbourne 2013.



# APPENDICES



# APPENDIX 1

## GLOSSARY

### Cultural sector

Refers to the following creative industries and groupings in Victoria, Australia:

- Art
- Craft
- Design
- Film, video and photography
- Festivals
- Literature and publishing
- Music
- Multi-art form
- Online and new media
- Performing arts

### Cultural engagement

Refers to the 'cultural sector' interacting with Asia, which may lead to exchanges that have creative, diplomatic and/or commercial dimensions.

### Reciprocal engagement

Refers to a two-way, mutually beneficial relationship between cultural practitioners in Australia and those based in Asia.

### Asia

Refers to the Asian region, as defined by this report containing the following countries:

Afghanistan  
 Armenia  
 Azerbaijan  
 Bahrain  
 Bangladesh  
 Bhutan  
 Brunei  
 Cambodia  
 China  
 Georgia  
 Hong Kong  
 India  
 Indonesia  
 Iran  
 Iraq  
 Israel  
 Japan  
 Jordan  
 Kazakhstan  
 Kuwait  
 Kyrgyzstan  
 Laos  
 Lebanon

Macau  
 Malaysia  
 Maldives  
 Mongolia  
 Myanmar  
 Nepal  
 North Korea  
 Oman  
 Pakistan  
 Papua New Guinea  
 Philippines  
 Qatar  
 Russia  
 Saudi Arabia  
 Singapore  
 South Korea  
 Sri Lanka  
 Syria  
 Taiwan  
 Tajikistan  
 Thailand  
 Timor-Leste  
 Turkey  
 Turkmenistan  
 United Arab Emirates  
 Uzbekistan  
 Vietnam  
 Yemen

### The Department of Foreign Affairs and Trade (DFAT)

The Australian Government's Department of Foreign Affairs and Trade supports various cultural diplomacy initiatives that align with its overall public diplomacy and foreign and trade policy objectives.  
[www.dfat.gov.au](http://www.dfat.gov.au)

### The Australia Council for the Arts (ACA)

The Australian Government's arts funding and advisory body.  
[www.australiacouncil.gov.au/home](http://www.australiacouncil.gov.au/home)

### Arts Victoria (see Appendix 6)

[www.arts.vic.gov.au/home](http://www.arts.vic.gov.au/home)

### Asialink Arts (see Appendix 6)

[asialink.unimelb.edu.au/arts](http://asialink.unimelb.edu.au/arts)



### Victoria

Refers to the south eastern state of Australia.

# APPENDIX 2

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## VICTORIA-ASIA CULTURAL ENGAGEMENT SURVEY QUESTIONNAIRE

### Welcome

Welcome to the Victoria-Asia Cultural Engagement Survey.

This survey should take about 10-15 minutes to complete.

Asialink and Arts Victoria are conducting this survey. We want to understand Victoria's engagement with Asia at the cultural level. We will use the survey results to identify possible ways we can help the Victorian cultural sector to build its capacity to engage with Asia.

Your responses are confidential and anonymous.

**This survey is open from Thursday 18th April and will run until Thursday 2nd May.**

Thank you for your time. If you have any questions, please contact Jessica O'Brien, Asialink Arts Assistant, on (03) 9035 8258 or [j.obrien@unimelb.edu.au](mailto:j.obrien@unimelb.edu.au)

### Section A: About your organisation

**\*1. What is the name of your organisation?**

**\*2. Please provide the name of your organisation's contact person.**

**\*3. Where is your organisation located?**

- Melbourne city/metropolitan
- Regional (for definition of regional, [click here](#))

### Section A: About your organisation

**\*4. What is the legal status of your organisation?**

- Commercial/for-profit company
- Company limited by guarantee/incorporated association
- Government/statutory agency
- Individual artist/sole trader
- University
- Other

For other, please specify.

**\*5. What is your organisation's primary area of operation?**

- |  |  |
|--|--|
| <input type="radio"/> Visual arts and crafts                     | <input type="radio"/> Performing arts venues           |
| <input type="radio"/> Art museums and galleries                  | <input type="radio"/> Theatre and drama                |
| <input type="radio"/> Other museums and galleries                | <input type="radio"/> Dance                            |
| <input type="radio"/> Libraries                                  | <input type="radio"/> Physical theatre and circus      |
| <input type="radio"/> Archives                                   | <input type="radio"/> Music theatre and opera          |
| <input type="radio"/> Literature and print media                 | <input type="radio"/> Music performance                |
| <input type="radio"/> Design                                     | <input type="radio"/> Other performing arts            |
| <input type="radio"/> Electronic and new media arts              | <input type="radio"/> Music composition and publishing |
| <input type="radio"/> Film and video production and distribution | <input type="radio"/> Multi-artform                    |
| <input type="radio"/> Radio and television services              | <input type="radio"/> Other                            |

For other arts, please specify.

**Section A: About your organisation**

**\*6. What is your approximate annual turnover? (*Turnover refers to the organisation's total income before tax*)**

- \$0 - \$50,000
- \$50,001 - \$500,000
- \$500,001 - \$1,000,000
- \$1,000,001 - \$2,000,000
- Over \$2,000,000

**\*7. How many staff does your organisation have? (*Measured in FTE*)**

- 10 or less
- 11 - 20
- 21 - 50
- 51 - 100
- 101 - 250
- Over 250

**Section B: Your organisation's past engagement with Asia**

We would now like to ask about your organisation's involvement with Asia over the last five years: 2008 to 2012.

**\*8. Please rate the following regions in terms of priority for your organisation over the last five years:**

	Not a priority	2	3	4	High priority	Don't know
North America	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
South America	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Europe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New Zealand/Pacific	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Australia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**\*9. Does your organisation have a specific strategy to engage with Asia?**

- Yes
- No
- Don't know

**\*10. Over the last five years, has your organisation engaged in any way with Asia? This includes both inbound (with Asia in Australia) and outbound (with Asia in Asia) activities.**

- Yes
- No
- Don't know

## Section B: Your organisation's past engagement with Asia

**11. Please tell us the reasons for your organisation's engagement with Asia:**

- Business development
- Cultural diplomacy
- Commerce
- Research
- Creative development
- Other
- Cultural exchange

Other (please specify)

**\*12. Did your engagement with Asia include any of the following?**

- |   |   |
|---|---|
| <input type="checkbox"/> Import cultural goods from Asia (e.g. artworks, photos, music, DVDs, books, musical instruments) | <input type="checkbox"/> Online projects          |
| <input type="checkbox"/> Export cultural goods to Asia  | <input type="checkbox"/> Professional Development |
| <input type="checkbox"/> Import cultural services from Asia (e.g. audiovisual services, film, multimedia and TV rights)   | <input type="checkbox"/> Research Partnerships    |
| <input type="checkbox"/> Export cultural services to Asia   | <input type="checkbox"/> Residencies              |
| <input type="checkbox"/> Art/book fairs or markets  | <input type="checkbox"/> Touring                  |
| <input type="checkbox"/> Exhibitions  | <input type="checkbox"/> Trade delegations        |
| <input type="checkbox"/> Market research  | <input type="checkbox"/> None of the above        |

Other (please specify)

**Section B: Your organisation's past engagement with Asia**

**13. Please provide a few details about your organisation's past projects with Asia (e.g. project name, city & country, partner organisation).**

2012	<input type="text"/>
2011	<input type="text"/>
2010	<input type="text"/>
2009	<input type="text"/>
2008	<input type="text"/>

**14. What were the challenges, if any?**

- Cultural understanding
- Understanding bureaucracy
- Funding availability

Other (please specify)

**Section B: Your organisation's past engagement with Asia**

**15. Over the last five years, about how much on average per year has your organisation earned from its cultural projects with Asia? (Please do not include philanthropy, sponsorship or grants.)**

- \$0
- Less than \$20,000 per year
- \$20,001 - \$50,000 per year
- \$50,001 - \$100,000 per year
- Over \$100,000 per year
- Don't know

**16. About how much on average per year has your organisation spent on cultural projects with Asia?**

- \$0
- Less than \$20,000
- \$20,000 - \$50,000
- \$50,001 - \$100,000
- Over \$100,000
- Don't know

## Section B: Your organisation's past engagement with Asia

**\*17. What have been your key funding sources for projects over the last five years? Please tick in degree of significance.**

	Primary source of funding	Secondary source of funding	Lowest source of funding	Not applicable
Own cash	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fees	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Philanthropic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Corporate sponsorship	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arts Victoria	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Department of Business and Innovation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Australian Council for the Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Department of Foreign Affairs and Trade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Austrade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="text"/>			

## Section B: Your organisation's engagement with Asia

### \*18. What were the outcomes from your organisation's engagement with Asia?

- Earned income
  Organisation profile/reputation  
 Knowledge, skills and networks
  Market/audience development  
 Future projects in country
  Other  
 Reciprocal projects

Other (please specify)

### 19. If your organisation had opportunities to engage with Asia which you were unable to pursue, what were the main reasons preventing you from engaging?

- Lack of resources  
 Limited knowledge about engaging with Asia  
 Lack of appropriate contacts in Asia

Other (please specify)

## Section C: Your organisation's future engagement with Asia

We would now like to ask about your plans for engaging with Asia over the next five years: 2013 to 2017.

### \*20. Please rate the following regions in terms of their priority for your organisation over the next five years:

	Not a priority	2	3	4	High priority	Don't know
North America	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
South America	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Europe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New Zealand/Pacific	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Australia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*21. Over the next five years, does your organisation plan to engage with Asia?

- Yes  
 No  
 Don't know

## Section C: Your organisation's future engagement with Asia

**\*22. What are your priority countries for engagement in Asia?**

- |                                      |   |   |
|--------------------------------------|---|---|
| <input type="checkbox"/> Afghanistan | <input type="checkbox"/> Japan            | <input type="checkbox"/> Qatar                |
| <input type="checkbox"/> Armenia     | <input type="checkbox"/> Jordan           | <input type="checkbox"/> Russia               |
| <input type="checkbox"/> Azerbaijan  | <input type="checkbox"/> Kazakhstan       | <input type="checkbox"/> Saudi Arabia         |
| <input type="checkbox"/> Bahrain     | <input type="checkbox"/> Kuwait           | <input type="checkbox"/> Singapore            |
| <input type="checkbox"/> Bangladesh  | <input type="checkbox"/> Kyrgyzstan       | <input type="checkbox"/> South Korea          |
| <input type="checkbox"/> Bhutan      | <input type="checkbox"/> Laos             | <input type="checkbox"/> Sri Lanka            |
| <input type="checkbox"/> Brunei      | <input type="checkbox"/> Lebanon          | <input type="checkbox"/> Syria                |
| <input type="checkbox"/> Burma       | <input type="checkbox"/> Macau            | <input type="checkbox"/> Taiwan               |
| <input type="checkbox"/> Cambodia    | <input type="checkbox"/> Malaysia         | <input type="checkbox"/> Tajikistan           |
| <input type="checkbox"/> China       | <input type="checkbox"/> Maldives         | <input type="checkbox"/> Thailand             |
| <input type="checkbox"/> East Timor  | <input type="checkbox"/> Mongolia         | <input type="checkbox"/> Turkey               |
| <input type="checkbox"/> Georgia     | <input type="checkbox"/> Myanmar          | <input type="checkbox"/> Turkmenistan         |
| <input type="checkbox"/> Hong Kong   | <input type="checkbox"/> Nepal            | <input type="checkbox"/> United Arab Emirates |
| <input type="checkbox"/> India       | <input type="checkbox"/> North Korea      | <input type="checkbox"/> Uzbekistan           |
| <input type="checkbox"/> Indonesia   | <input type="checkbox"/> Oman             | <input type="checkbox"/> Vietnam              |
| <input type="checkbox"/> Iran        | <input type="checkbox"/> Pakistan         | <input type="checkbox"/> Yemen                |
| <input type="checkbox"/> Iraq        | <input type="checkbox"/> Papua New Guinea |   |
| <input type="checkbox"/> Israel      | <input type="checkbox"/> Philippines      |   |

Other (please specify)

**\*23. Does your organisation plan to do any of the following activities with Asia?**

- |   |   |
|---|---|
| <input type="checkbox"/> Import cultural goods from Asia (e.g. artworks, photos, music, DVDs, books, musical instruments) | <input type="checkbox"/> Online projects          |
| <input type="checkbox"/> Export cultural goods to Asia  | <input type="checkbox"/> Professional Development |
| <input type="checkbox"/> Import cultural services from Asia (e.g. audiovisual services, film, multimedia and TV rights)   | <input type="checkbox"/> Research Partnerships    |
| <input type="checkbox"/> Export cultural services to Asia   | <input type="checkbox"/> Residencies              |
| <input type="checkbox"/> Art/book fairs or markets  | <input type="checkbox"/> Touring                  |
| <input type="checkbox"/> Exhibitions  | <input type="checkbox"/> Trade delegations        |
| <input type="checkbox"/> Market research  | <input type="checkbox"/> None of the above        |

Other (please specify)

**Section C: Your organisation's future engagement with Asia**

**24. Please provide a few details about your organisation's current or future projects with Asia (e.g. project name, city & country, partner organisation).**

2013	<input type="text"/>
2014	<input type="text"/>
2015	<input type="text"/>
2016	<input type="text"/>
2017	<input type="text"/>

### Section C: Your organisation's future engagement with Asia

**25. Are any of the following likely to prevent you from engaging with Asia?**

- Lack of relationships
- Lack of information about opportunities
- Need to build our organisation's capacity to engage with Asia
- Lack of funding

Other (please specify)

**\*26. What government initiatives would best help you to engage with Asia?**

- Information about opportunities
- Capacity building
- Funding
- Networking opportunities

Other (please specify)

### Section D: Reasons for not engaging with Asia

**\*27. If your organisation does not plan to engage with Asia over the next five years, please tell us why.**

- We would like to but we don't have the resources
- It is not a priority for us
- Don't know

Other (please specify)

**28. Would any of the following encourage your organisation to engage with Asia?**

- Information about opportunities
- Capacity building
- Funding
- Networking opportunities

Other (please specify)

**Any further comments**

**29. Please provide any other information that you feel might be helpful for us in developing Asia cultural engagement.**

**Thank you**

You have completed the survey. Thank you very much!

If you have any questions about the survey, please contact Jessica O'Brien, Asialink Arts Assistant, on (03) 9035

# APPENDIX 3

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## VICTORIA-ASIA ENGAGEMENT ACTIVITY 2008-12

The Victoria-Asia Cultural Engagement Survey requested organisations to cite their activity with, and in, Asia for the previous five years. The following is a selection of activities undertaken by the respondents between 2008 and 2012.

### ASIA-PACIFIC REGION

- Cultural Development Network hosted UCLG Asia Pacific delegates in Melbourne for Council meeting, 2011.
- Asia-Pacific Chamber Music Competition opened to Ensembles from Asia-Pacific Region, 2011.

### MULTI-COUNTRY

- *'The Buddha My Body – A Palimpsest'*, collaborative performance with participants from South Korea, Indonesia, Malaysia and Japan, Tony Yap Company and MAV, 2008.
- Visiting international curator, Andrew Maerke, Deputy Editor Art Asia Pacific Magazine at Gertrude Contemporary, 2008.
- Tour of *'Men of Steel'* to Chuncheon International Mime Festival (South Korea), The Museum of Art, Kochi (Japan), 21st Century Museum of Contemporary Art, Kanazawa (Japan), 2009.
- The Text Publishing Company met with publishers and agents from various Asian markets at international book fairs in London, Bologna and Frankfurt in 2009-13.
- Touring Chunky Move productions to Salihara Festival, Jakarta, New Vision Arts Festival, China and National

- Chiang Kai-Shek Cultural Centre, Taipei, 2010.
- Next Wave Festival project *'Structural Integrity'* tours throughout South East Asia; Art Center Ongoing (Tokyo, Japan), House of Natural Fiber (Yogyakarta, Indonesia), Post-Museum (Singapore), Tutok (Manila, Philippines), Vitamin Creative Space (Guangzhou, China), 2010-11.
- Kenneth Myer Asian Theatre Series: presentation projects from across Asia in a variety of art forms at Arts Centre Melbourne, The Myer Foundation, 2010-12.
- Visiting writers from China, Indonesia, Malaysia, Philippines at The Wheeler Centre, 2011.
- Touring Chunky Move productions to Open Box Festival, Macau and Modern Dance Festival (MODAFE), Seoul, 2011.
- Comedy Festival Roadshow seasons in Singapore and Hong Kong, 2011, and expanded to India in 2012.
- The Text Publishing Company licensed translation rights to Japanese, Korean, Chinese and Taiwanese publishers, 2011-15.
- Delegation of visiting journalists from India, in partnership with The Arts House, Singapore at The Wheeler Centre, 2012.
- *'Fault Lines'*, an international collaboration between Arts Centre Melbourne, Leshan Song and Dance Troupe from China and Christchurch-born choreographer Sara Brodie, 2012.
- Dancers from Tokyo Ballet and National Ballet of China performed with The Australian Ballet, 2012.

- *'Experimenta: 5th International Biennial of Media Arts'* (Asian participants from Korea, Taiwan and Japan), 2012.
- *'Move on Asia'*, involving 20 curators and 40 video artists from Asian nations at Alternative Space Loop, Korea, 2012.
- Broached Commissions launched *'Broached East'*, six designers creating work based around Australia's relationship to Asia during the Gold Rush, 2012.
- Snuff Puppets, tour and workshop in Korea, Taiwan, India and Thailand, 2012.
- *'[en]counters'*, public art in Mumbai, presented by ArtOxygen and Asia Art Projects (Mumbai), curated in collaboration with C&G-Apartment and Woofer Ten (Hong Kong), Fondazione Antonio Mazzotta (Italy) and Satellite Art Projects (Australia), 2012-13.

### CHINA

- *'Xing, White Fan and The Treasure'*, Redspan Dance Company, MAV and Kultour, 2008.
- *'Hannah Pang: Dreams from Loom and Needle'* exhibition at RMIT Gallery, 2008.
- Artist Chen Nong participated in Ballarat International Foto Biennale, 2009.
- *'Raise the Red Lantern'*, National Ballet of China at Arts Centre Melbourne, 2009.
- Huang Xu artist residency at Gertrude Contemporary in partnership with China Art Projects, 2009.
- *'Liu Xiao Xian: From East to West'* exhibition at RMIT Gallery, 2009.

- Australian Multicultural Foundation Delegation to China, MAV, 2009 and 2011.
  - *'Li Gang: In the Grey Scale'*, artist Li Gang (Beijing) and curator Tony Trembath at Monash Gallery of Art, 2010.
  - Gertrude Contemporary, *'No Name Station'*, artists residency with Chinese artists and curatorial partners from Iberia Centre for Contemporary Art, China at Warmun Art Centre, WA, 2010 and 2012.
  - Visiting writers from China at The Wheeler Centre, 2010 and 2012.
  - Schwartz Media licensed Chinese translation rights to *'The Shortest History of Europe'*, by John Hirst, 2010, *'The China Choice'* by Hugh White and *'Reframe'* by Eric Knight, 2012.
  - *'Rhinoceros in Love'*, National Theatre of China, contemporary drama presented in Mandarin at Arts Centre Melbourne as part of the Melbourne Festival program, 2011.
  - Artist Maleonn (Ma Liang) participated in Ballarat International Foto Biennale, 2011.
  - Schwartz Media participated in Australia-China publishing forum, Beijing, 2011.
  - Artist Yiwen Yao exhibited *'On The Road'* at Centre for Contemporary Photography, 2011.
  - *'China & Revolution: History Parody & Memory in Contemporary Art'*, symposium at RMIT School of Media and Communications, 2011.
  - The Text Publishing Company licensed English language rights for writers Yan Lianke and Yao Liwu, 2012.
  - *'Living Cultures of China'*, MAV with Australian Multicultural Foundation and Arts Centre Melbourne, 2012.
  - Official Launch of the Asia-Pacific Chamber Music Competition in Beijing with Australian Ambassador and Federal Minister for the Arts, 2012.
  - *'Cho Cho'*, a co-production between Arts Centre Melbourne, Playking Productions and the National Theatre of China, 2012.
  - *'Hannah Pang: Double Happiness Portrait of a Chinese Wedding'* at RMIT Gallery, supported by Jin Ze Art Centre, Shanghai, 2012.
- HONG KONG**
- *'Interaction'*, collaborative arts education between Hong Kong Art School and RMIT Gallery, 2008.
  - Anna Pappas Gallery participated in Art Hong Kong, 2009 and 2012.
  - *'Untrained'*, Lucy Guerin Inc., performed at Hong Kong Arts Festival, 2010.
  - Dancer exchanges between The Australian Ballet and Hong Kong Ballet, 2011.
- INDIA**
- *'Mix it Up: The Anoushka Shankar Project'* at Arts Centre Melbourne, MAV, 2008.
  - *'The Chennai Tapes/Into the Fire'*, musical collaborations between Australian Arts Orchestra and Sruthi Laya Ensemble, 2008-12.
  - *'An Eye for An Eye'* exhibition at City Library, MAV, 2009.
  - *'Mix It Up: Djan Djan and Dya Singh'* at Arts Centre Melbourne, MAV and Australasian World Music Expo, 2009.
  - Cultural Development Network attended UCLG Asia Pacific Council and Conference in Thiruvananthapuram, Kerala, 2010.
  - *'Jugalbandi: Designed and Made in Australia and India'*, Sangam: Australia India Design Platform at National Institute of Design, Ahmedabad, 2010.
  - *'Make It New Again'*, Sangam: Australia India Design Platform at National Institute of Design, Ahmedabad, 2010.
  - *'Power Cloths of the Commonwealth: India'*, RMIT Gallery at The National
- Crafts and Handlooms Museum, Ministry of Textiles, New Delhi, 2010.
  - Indian dancer, Miti Desai, performed at Melbourne Recital Centre, 2010.
  - Anjum Hasan book tour at Melbourne and Brisbane writers festivals, 2010.
  - Brass Monkey Books attended Jaipur Literature Festival, 2010 and 2011.
  - The Boite (Vic) Inc. presented Debapriya Adhikary (singer) and Samanwaya Sarkar (sita player) touring from India, 2011.
  - Mridula Koshy, book tour at Melbourne and Brisbane writers festivals, presented by Brass Monkey Books, 2011.
  - Artist Dylan Martorell participated in Kochi Muziris Biennale, 2012.
  - *'Kindness/Udarta: Australia-India Cultural Exchange'* at RMIT Gallery with DFAT and India Habitat Centre, 2012.
  - *'Roundtable on Ethical Labelling'*, Sangam: Australia India Design Platform at National Institute of Fashion Technology, Delhi, 2012.
  - The Boite (Vic) Inc. presented Chidambaram S Balashankar, virtuoso mridangam player touring from Chennai, 2012.
- INDONESIA**
- *'Mix it Up: Indonesia Pusaka with Punakawan Quartet'* at Arts Centre Melbourne, MAV, 2008.
  - Javanese Horse Spirit dance workshop with Agung Gunawan, Tony Yap Company and MAV, 2009.
  - *'Mix It Up: Gangsadewa'* at Arts Centre Melbourne, MAV, 2010.
  - *'From the Exotic to the Everyday: Gems from across the Islands of Indonesia'* at Fo Guang Yuan Art Gallery, MAV, 2010.
  - *'In The Arts Island Festival'*, held in several cities in Indonesia, Tony Yap Company with The Javanese Dancework and MAV, 2011.
  - Performing artist Agung Gunawan, artist residency at MAV, 2011.

- *'Ruang Mes 56: Contemporary Photography from Indonesia'*, Centre for Contemporary Photography with VCA, 2011.
- Visiting international curator, Grace Samboh, from Langgeng Art Foundation at Gertrude Contemporary, 2011.
- Artist Nathan Gray undertook Cemeti Art House Residency, funded by Asialink, 2011.
- Dylan Martorell participated in Jakarta Biennale, funded by Asialink, 2011.
- *'Slave Pianos/Punkasila/Pipeline to Oblivion/3 Projects by Danius Kesminas and Collaborators'*, Monash University Museum of Art, 2011.
- *'Grobak Padi'*, Australia/Indonesia intimate cultural exchange, Melbourne Festival and Playking Foundation and MAV, 2012.
- Asialink residency for Lisa Dempster, Emerging Writers' Festival Director, with Ubud Writers' Festival, 2012.
- Next Wave staff engaged in international residency in Jogjakarta 2012.
- The Australian Ballet funded a scholarship for a senior artist to travel to Indonesia, 2012.
- Cultural Development Network attended UCLG Asia Pacific Council Conference in Jakarta, 2012.
- Fumiko Kobayashi, artist residency at Gertrude Contemporary, Japan Foundation, 2008.
- *'Nest of Cinnamon'*, international performance collaboration between Wang Zheng-Ting (Sheng player), Angela Costi (poet), Christian Leavesley (dramaturg) in collaboration with Stringraphy Ensemble in Japan, MAV with Global Japan Network, 2009.
- The Australian Ballet performed at the Triennial World Ballet Festival, Tokyo, 2009.
- Visiting international curator, Mami Kataoka, Mori Art Museum, Japan at Gertrude Contemporary, 2010.
- *'Melbourne 2010: How Can a Network...?'*, South Project exhibition and Immanent Landscape, West Space Project between Melbourne and Japan, 2010.
- Artist Lauren Berkowitz participated in 4th Echigo-Tsumari Art Triennial, 2010.
- Artists Yoshiki Hishinuma and Issey Miyake in *'The Endless Garment: The New Craft of Machine Knitting'* at RMIT Gallery, L'Oreal Melbourne Fashion Festival, Shima Seiki, K-21, and RMIT Architecture and Design, 2010.
- Tour of Graeme Murphy's *'Swan Lake'* and *'Nutcracker - The Story of Clara'* to Tokyo and Nagoa, 2010.
- Artist Kohei Yoshiyuki participated in *'In Camera and In Public'* at Centre for Contemporary Photography, Melbourne Festival, 2011.
- Noriko Kobayashi Ballet Theatre hired The Australian Ballet's production of *'Manon'* (sets, costumes, props), 2011.
- Tokyo Ballet hired The Australian Ballet's production of *'Onegin'* (props and costumes), 2011.
- The Boite (Vic) Inc. presented Japanese calligrapher Shingo Nozao, 2011.
- *'DasSHOKU SHAKE!'* cabaret/theatre at fortyfivedownstairs, MAV with Theatre Group GUMBO and Melbourne Fringe Festival, 2012.
- *'Lost & Found: Family Photos Swept Away by the 3.11 East Japan Tsunami'* at Centre for Contemporary Photography, 2012.
- *'Liquid Architecture Festival'*, Australian Touring Festival, with individual artists from Japan, 2012.
- Artists exchange between Zou-no-hana and Prue Crome, West Space, 2012.
- Utopian Slumps participated in Art Fair Tokyo, artist - Misha Hollenbach, funded by Arts Victoria, 2012.
- Tani Momoko Ballet Company in Japan sent a principal artist to work with The Australian Ballet on a 12-month occupational trainee program, 2012.
- *'Zhongjian Midway'* at Hamilton Art Gallery, organised by Wollongong Art Gallery, 2012.

## JAPAN

- *'Nihonga Japanese Painting'* at Hamilton Art Gallery, 2008.
- Artist Ken Yonetani in *'Heat: Art & Climate Change'* exhibition at RMIT Gallery, 2008.
- Artist Kotoe Ishii exhibited *'Spinning'* at Centre of Contemporary Photography, Next Wave Festival, 2008.
- Artist Yoshiro Masuda exhibited in *'Silent Ruptures'*, curated by Kristian Haggblom at Centre for Contemporary Photography, 2008.

## MALAYSIA

- Shooshie Sulaiman artist residency at Gertrude Contemporary, Australian High Commission, 2008.
- Gertrude Contemporary, *'The Independence Project'* exhibition with Petronas Galerie, 2008.
- The Boite (Vic) Inc. presented Samuel Dass, sitar player touring from Malaysia, 2008 and 2012.
- *'MAPFest'*, Melaka, Tony Yap Company with MAV, 2009-12.

## MYANMAR

- *'Love Burma Love Freedom'*, MAV, Emerge Festival, 2009.

## PAKISTAN

- *'This Reminds Me of Some Place: Naeem Rana and Nusra Qureshi'*, MAV with Kultour and Nexus, Oz Asia Festival, 2009.

## PHILIPPINES

- Annual residency and exhibition, La Trobe University Visual Arts Centre in partnership with Ateneo de Manila University, 2008-12.
- Manuel Ocampo, artist in resident and solo exhibition at Gertrude Contemporary, 2009.
- Next Wave staff engaged in international residency in Manila, 2009.
- *The Centre Cannot Hold: Six Contemporary Filipino Poets* by Stuart Cooke, Cordite Poetry Inc., 2012.

## SINGAPORE

- *'Envelop: Kwodrent x Farmwork'* exhibition at RMIT Gallery, 2008.
- Naomi Ota, *'Scent of Whiteness'* exhibition at The Esplanade Theatre concourse, 2008.
- *'Dis-location: Intercultural collaboration between Australia & Singapore'*, Tony Yap Company and The Necessary Stage, MAV, 2008.
- Chun Kaiqun and Joon Chunlin artist residency exchange with Arts Incubator, Gertrude Contemporary, 2008.
- Chamber Music Friendship Festival with T'ang Quartet and Singapore National Youth Orchestra, 2008.
- Gertrude Contemporary, *'And the difference is...'* exhibition and residency with NUS Museum, 2008 and 2009.
- *'Past Caring'*, Tony Yap Company and The Necessary Stage, MAV, 2009.
- Comedy Festival Roadshow seasons in Singapore, 2009 and 2010.
- Gertrude Contemporary artist residency exchange with Arts Incubator, 2011.
- Anna Pappas Gallery participated in Art Stage Singapore, 2012.
- Lucy Guerin Inc. residency developed with Frontier Danceland for 2013.

## SOUTH KOREA

- Tour of *'Candy Butchers'* to Chuncheon International Mime Festival and Geoje International Comedy Festival, 2008.
- Alcaston Gallery participated in Korea International Art Fair, 2008-12.
- Snuff Puppets, tour and workshop in Korea, 2008-12.
- Young Hae Chang: Heavy Industries presented *'The Cultural Revolution'*, Gertrude Contemporary in partnership with Experimenta, 2009.
- *'The Buddha My Body – A Palimpsest'*, Tony Yap Company and Nettle Theatre Company, MAV, 2009.
- Dance group Rogue presented at International Modern Dance Festival, 2010.
- Anna Pappas Gallery participated in Korea International Art Fair, 2011.
- *'Kekkai: South Korean Residency and Collaboration'*, Tony Yap Company, Nettle Theatre and Monash University, MAV, 2011.
- Ballarat International Foto Biennale Symposium presentation at Daegu Photo Biennale, 2012.
- Artist Junebum Park exhibited *'Night Projection Window'* at Centre for Contemporary Photography, 2012.
- Gertrude Contemporary curatorial workshop *'Locality and Mobility | Discussing the future for collaboration between Australia and South Korea'*, presented in partnership with Utopia at Asialink, NGV and Artsonje Centre/Samuso, Seoul, 2012.
- Artists residency with Geumcheon Artist Studios, Gertrude Contemporary, 2012.
- Gertrude Contemporary, *'City Within the City'* exhibition with Artsonje Centre, South Korea, 2012.
- Tour of *'Human Water Fountain'* at Chuncheon International Mime Festival and Yeosu Expo on National Australia Day, 2012.

## TAIWAN

- Tom Tom Crew performed at Xinbei City International Arts Festival, 2010.
- The Text Publishing Company attended the Taipei International Book Exhibition, 2010-12.
- Schwartz Media licensed Taiwan rights to *'The Shortest History of Europe'* by John Hirst, 2012.

## THAILAND

- Artist Manit Sriwanchipoom exhibited *'The Lambs of God'* at Centre for Contemporary Photography, La Trobe University, 2008.

## TIMOR-LESTE

- The Boite (Vic) Inc. brought a choir from Timor-Leste to Australia to perform for one month, presenting six concerts and many school and community engagement projects with Ego Lemos, 2012.

## TURKEY

- *'A Taste of Turkey – Exhibition of Turkish Arts and Crafts in Victoria'*, Fo Guang Yuan Art Gallery and MAV, 2010.

## VIETNAM

- Artists Bui Huu Phuoc and Nam Bui The Trung in *'Strangers in The(ir) City: Contemporary Vietnamese Photography'* exhibition at Centre for Contemporary Photography, 2008.

# APPENDIX 4

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## INDUSTRY ROUNDTABLE PARTICIPANTS

The following people attended the roundtable discussions:

### Individual arts professionals

Ulanda Blair (Arts Management)

Alex Cuffe (Visual Arts)

Vipoo Srivilasa (Visual Arts)

Allyson Hose (Literature)

Leisa Shelton (Performing Arts)

Kate Ben-Tovim (Arts Management)

Tony Yap (Performing Arts)

Sally Smart (Visual Arts)

### Not-for-profit organisations

Danny Lacy, Director, Westspace

Sam Twyford-Moore, Director, Emerging Writers Festival

Annette Vieusseux, Interim Executive Producer, Lucy Guerin Inc.

Anne Virgo, Director, Australian Print Workshop

Susan Provan, Festival Director/CEO, Melbourne International Comedy Festival

Damien Hodgkinson, Executive Director, Melbourne International Comedy Festival

Katie McLeish, Executive Director, Melbourne Festival

Lisa Dempster, Director, Melbourne Writers Festival

Jo Porter, Executive Producer, Malthouse Theatre

Jenny Niven, Associate Director, Wheeler Centre

Alexie Glass, Director, Gertrude Contemporary

### Commercial/for-profit companies

Phillip Gleeson, Artistic Director, Strange Fruit

Natalie Lidgerwood, Producer, Strut and Fret Productions

Beverly Knight, Director, Alcaston Gallery

Lou Weis, Creative Director, Broached Commissions

Vikki McInnes, Co-Director, Sarah Scout

Samantha Comte, Co-Director, Sutton Gallery

Simon Raynor, Director, Terrasphere Productions

Melissa Loughnan, Director, Utopian Slumps

Anne Beilby, Rights Manager, Text Publishing

Rosemary Hinde, Manager Director, Hirano Productions

### Government agencies

Jill Smith, General Manager, Geelong Performing Arts Centre Trust

Suzanne Davies, Director, RMIT Gallery

Judith Isherwood, Chief Executive, Arts Centre Melbourne

Sue Roberts, Chief Executive, State Library of Victoria

Tansy Curtin, Senior Curator, Bendigo Art Gallery

Kelly Gellatly, Director, Ian Potter Museum of Art

Sarah Tutton, Senior Curator, ACMI

### Roundtable questions

The following four questions were discussed:

1. What have been your primary motivations for working with Asia?
2. What are the key hurdles of working with Asia?
3. What have been the key outcomes of your engagement?
4. What would you like to see in the future regarding Asia engagement? What initiatives, changes would you like to see?

Each of the four roundtable discussions differed slightly as the facilitator responded to topics raised by the participants.

# Victoria's Trade in Cultural Goods and Services with Asia

Report for Asialink

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1 July 2013

## 1. Introduction

This report looks at the available ABS data about trade in cultural goods and services between Victoria and Asia.

### 1.1 Background

Asialink commissioned Jackie Bailey, an independent cultural statistics analyst from Yang and Bailey, to investigate ABS data about Australia and Victoria's trade in cultural goods and services. Asialink wished to answer the following research questions:

- What information/trends can be ascertained about trade in cultural goods and services between Australia and Asia?
- What are the limitations of the data by product type/country in determining a robust picture of the level of cultural engagement between Australia and Asia?
- Is it possible to interrogate the statistics by state?

### 1.2 Methodology

From April to July 2013, the analyst discussed Asialink's data requirements with the relevant ABS staff and reviewed available ABS data. This included:

- ABS AHECC Classifications for exported goods
- ABS Countries Classifications
- Working Tariff Classifications for imported goods
- ABS International Trade in Cultural Goods and Services

After discussions with the ABS, the analyst determined that ABS data on cultural services was not detailed enough for Asialink's purposes. The publicly available ABS data already provided the best level of detail.

However, ABS data about cultural goods by product category and State could be obtained. The analyst advised Asialink to purchase the following data from the ABS:

- Exports of Selected Cultural Goods by Country of Final Destination and Free on Board Value for the last three Financial Years
- Exports of Selected Cultural Goods by Country of Final Destination, Selected State of Origin (Victoria) and Free on Board Value for the last three Financial Years
- Imports of Selected Cultural Goods by Country of Origin and Customs Value for the last three Financial Years
- Imports of Selected Cultural Goods by Country of Origin, Selected State of Final Destination (Victoria) and Customs Value for the last three Financial Years

The analyst then reviewed the publicly available ABS data on cultural services and goods, and the purchased data on cultural goods. The findings are the subject of this report.

### 1.3 Limitations of ABS Data on Trade in Cultural Goods and Services

The ABS releases monthly updates on Australia's trade in goods and services on a balance of payments basis.

The analyst found that the ABS can provide data about:

- Trade in cultural goods between Victoria and Asia
- Trade in cultural goods by State with Asia
- Trade in cultural services between Australia and the world

The ABS cannot provide data about:

- Trade in cultural services between Victoria and Asia
- Trade in sub-categories of cultural services between Australia and Asia

This is because ABS cannot release data if it could reveal the identity of a business. The data for cultural services, when drilled down to the state and territory level, or drilled down to Asia-only, is so small that the ABS cannot release it for confidentiality reasons.

### **Cultural Goods**

The ABS collects detailed data about trade in cultural goods. It is sufficiently detailed to report on Victoria's trade with Asia as a whole, and specific countries in Asia. Findings have been included in this report. However, the categories of goods which the ABS collects may not cover all of Asialink's interests. The ABS cultural goods include:

- photographic and cinematographic equipment
- audiovisual equipment
- printed matter
- musical instruments
- fairground and festival equipment
- pencils
- paintings and sculptures

The majority of the ABS recorded exports and imports are in audiovisual equipment, followed by printed matter. Please see Attachments for product classifications.

### **Cultural Services**

The ABS does not collect sufficiently detailed data about 'cultural services' for Asialink's purposes. This is because:

- The ABS category of 'cultural services' does not cover many of the activities which are of interest to Asialink, such as cultural exchange programs or artistic residencies. The ABS category focuses on items such as TV royalties and film and audiovisual services (see Attachments)
- The ABS cultural services data is not detailed enough to report by state and territory, or by country of origin or destination.
- The best level of ABS detail available about Victoria's trade in cultural services is for Victoria's trade in 'personal, cultural and recreational services' with all countries. There is insufficient data to drill down to 'cultural services' only, or specific countries or regions, eg Asia. 'Personal, cultural and recreational services' included services like gambling and health services.

The best level of detail about cultural services has been included in this report. The following table explains what data is available, either publicly or via purchase from the ABS.

### ABS Cultural Data – General Limitations

The ABS data about culture more generally is fairly limited. The culture and leisure sectors are relatively small compared to the rest of the economy and it is difficult to get detailed information in a small dataset.

The ABS introduced the ‘Australian Culture and Leisure Classifications’ (ACLC) because of the cultural and national importance of these sectors. The classifications are an attempt to report in more detail on these sectors. For example, the ABS used the ACLC codes in 2011 to provide an overview of 2009–10 international trade in cultural goods and services.

The utility of the ACLC codes is limited:

- There is often insufficient data to report against them in detail.
- They do not always match neatly with other ABS classifications.
- There may not be enough data to break down into the culture and leisure classifications, especially the detailed categories.

Culture researchers will often have to sift out relevant data from other ABS classifications. Even so, detailed cultural data will often not be available, as was the case for this report.

#### 1.3.1 SUMMARY OF AVAILABLE ABS DATA, TRADE IN GOODS AND SERVICES

ABS Data	Available
Australia’s trade in goods (aggregate) with Asian countries	Yes
Victoria’s trade in goods (aggregate) with Asian countries	Yes
Australia’s trade in cultural goods with Asian countries	Yes
Victoria’s trade in cultural goods with Asian countries	Yes
Australia’s trade in services (aggregate) with Asian countries	Yes
Australia’s trade in cultural services with all countries	Yes
Australia’s trade in cultural services with Asian countries	No
Victoria’s trade in cultural services with Asian countries	No

## 2. Trade in Cultural Goods

### 2.1 Australia’s Trade in Selected Cultural Goods

Australia’s trade in cultural goods with the rest of the world declined from 2009–10 to 2011–12.

- Exports declined by 12 per cent, and imports dropped by 18 per cent.
- Australia’s exports of cultural goods to Asia increased slightly (4 per cent), while cultural goods imported from Asia dropped by 23 per cent.

Australia still has a trade deficit in cultural goods with the rest of the world and Asia, but it is shrinking slightly. In 2011–12:

- Australia imported nine times as much as it exported in cultural goods to the rest of the world, compared to 10 times as much in 2009–10.
- Australia imported 22 times as much from Asia as it exports. This has dropped from 29 times as much in 2009–10.

Australia's imports from Asia have remained steady as a proportion of overall cultural goods imports. Its exports to Asia have increased from 26 per cent in 2009–10 to 30 per cent of all cultural exports in 2011–12, as exports to other parts of the world decrease.

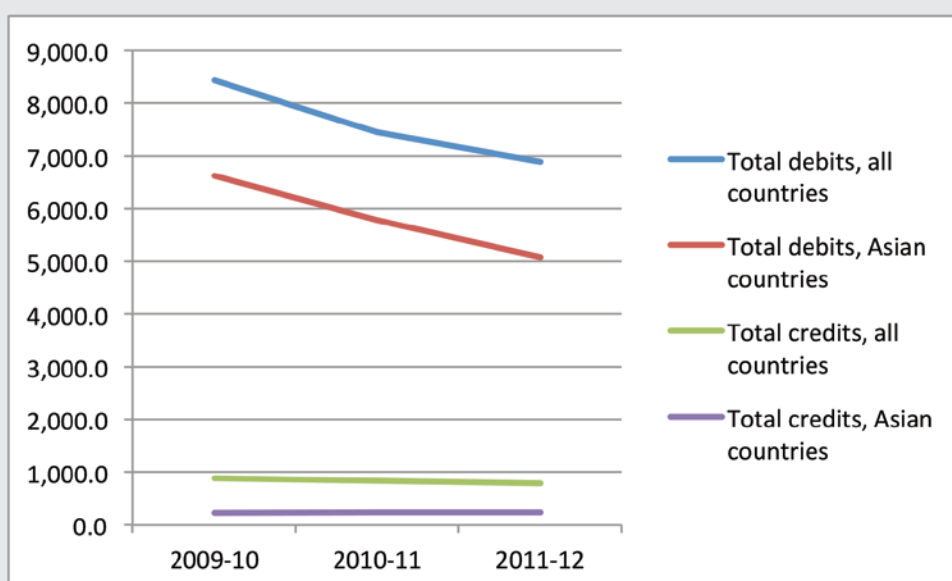
### 2.1.1 TRADE IN SELECTED CULTURAL GOODS, Australia 2009-10 to 2011-12

	2009-10 \$m	2010-11 \$m	2011-12 \$m
<b>Credits</b>			
<b>Total credits, Asian countries</b>	225.8	233.1	234.4
Total credits, all countries	882.9	832.6	780.9
<b>Debits</b>			
<b>Total debits, Asian countries</b>	6,619.9	5,784.9	5,070.1
Total debits, all countries	8,433.4	7,451.3	6,887.5

Credits are based on the 'Free on Board Value' of goods. Debits are based on the 'Customs Value' of goods. 'Asian countries' refers to the countries listed in the Attachment.

Source: ABS data purchased 23 May 2013, *International Trade in Goods and Services, Australia*, (cat. no. 5368.0).

### 2.1.2 TRADE IN SELECTED CULTURAL GOODS, Australia 2009–10 to 2011–12 (AU\$m)



## 2.2 Victoria's Trade in Selected Cultural Goods

Victoria's overall trade in cultural goods has also declined. Imports have decreased by 20 per cent since 2009–10, and exports have decreased by six per cent.

Like the nation as a whole, Victoria's imports from Asia in cultural goods have dropped by 23 per cent. However, Victoria's exports to Asia have increased significantly, by 57 per cent, from AU\$38.2m in 2009–10 to AU\$58.1m in 2011–12.

Victoria continues to have a cultural goods trade deficit with the rest of the world and Asia:

- In 2011–12, Victoria imported 11 times as much as it exported to the world as a whole. This is down from 12 times as much in 2009–10.
- In 2011–12, Victoria imported 21 times as much as it exported to Asia. This has dropped from 48 times as much in 2009–10.

In 2011–12, Victoria comprised 19 per cent of Australia’s imports from Asia, and 26 per cent of Australia’s exports of cultural goods to Asia.

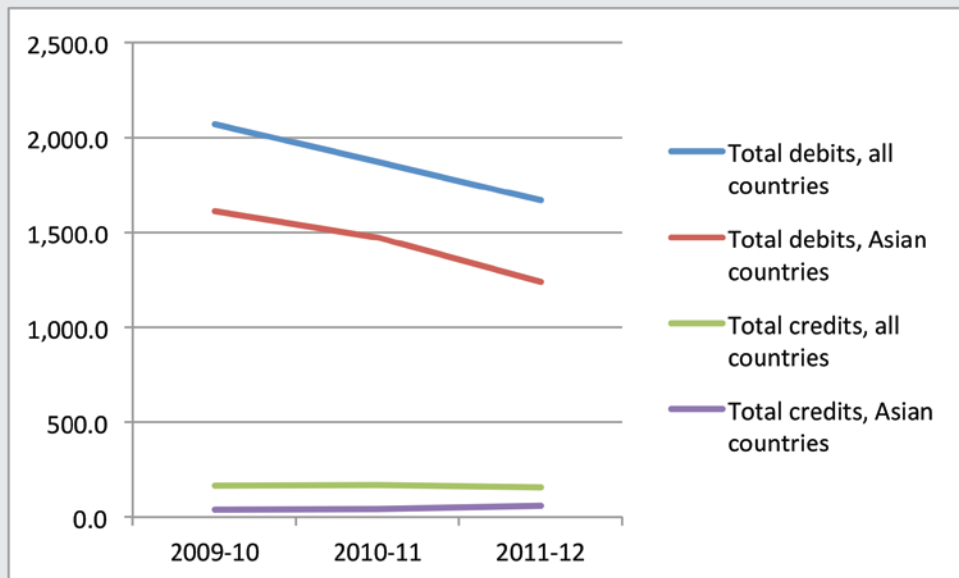
### 2.2.1 TRADE IN SELECTED CULTURAL GOODS, Victoria 2009–10 to 2011–12

	2009-10 \$m	2010-11 \$m	2011-12 \$m
<b>Credits</b>			
<b>Total credits, Asian countries</b>	38.2	40.7	59.8
Total credits, all countries	167.5	168.9	158.0
<b>Debits</b>			
<b>Total debits, Asian countries</b>	1,612.1	1,472.4	1,240.1
Total debits, all countries	2,072.7	1,870.7	1,668.1

Credits are based on the ‘Free on Board Value’ of goods. Debits are based on the ‘Customs Value’ of goods. ‘Asian countries’ refers to the countries listed in the Attachment.

Source: ABS data purchased 23 May 2013, *International Trade in Goods and Services, Australia*, (cat. no. 5368.0).

### 2.2.2 TRADE IN SELECTED CULTURAL GOODS, Victoria 2009–10 to 2011–12 (AU\$m)



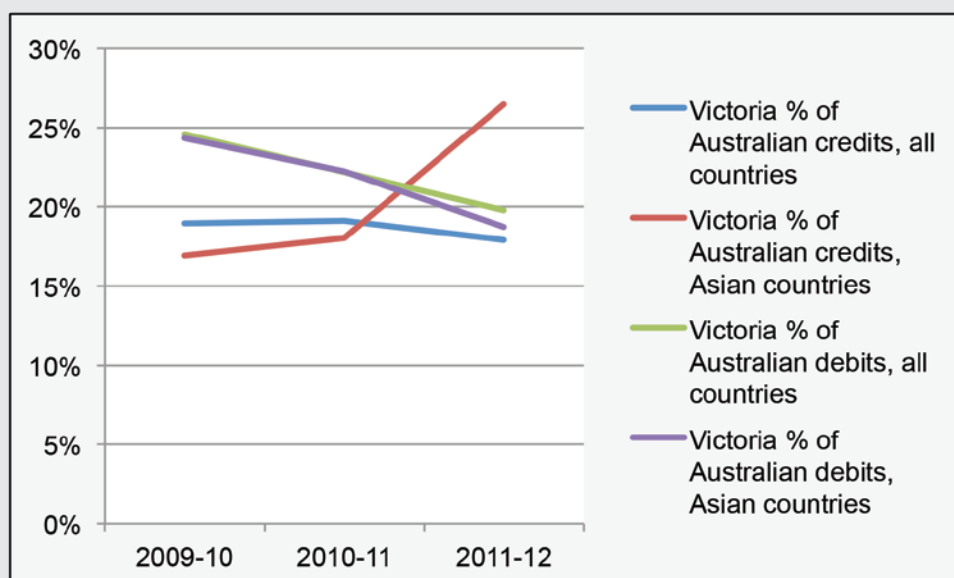
**2.2.3 TRADE IN SELECTED CULTURAL GOODS, Victoria,  
as a percentage of Australia's trade in selected cultural goods  
2009–10 to 2011–12**

	2009-10 \$m	2010-11 \$m	2011-12 \$m
<b>Credits</b>			
Victoria % of Australian credits, all countries	19%	19%	18%
Victoria % of Australian credits, Asian countries	17%	18%	26%
<b>Debits</b>			
Victoria % of Australian debits, all countries	25%	22%	20%
Victoria % of Australian debits, Asian countries	24%	22%	19%

Credits are based on the 'Free on Board Value' of goods. Debits are based on the 'Customs Value' of goods. 'Asian countries' refers to the countries listed in the Attachment.

Source: ABS data purchased 23 May 2013, *International Trade in Goods and Services, Australia*, (cat. no. 5368.0).

**2.2.4 TRADE IN SELECTED CULTURAL GOODS, Victoria  
, as a percentage of Australia's trade in selected cultural goods  
– 2009–10 to 2011–12**



### 3. Trade in Cultural Services

The ABS advised that data was not sufficiently detailed to look at individual state and territory trade in cultural services. The analyst has reported on the most detailed data available.

#### 3.1 Australia's Trade in Selected Cultural Services

Australia has a growing trade deficit with the rest of the world in 'selected cultural services.' The services included are those where ABS data was available (see table 3.2.1). The ABS data is not sufficiently detailed to drill down to trade in 'selected cultural services' and Asia.

When we look at the more general category of ‘personal, cultural and recreational services,’ we can break down data to the level of individual Asian trading partners. In this category, Australia’s exports to Asia increased by 44 per cent from 2009–10 to 2011–12. Australia’s imports from Asia decreased by 11 per cent over the same period, indicating a shrinking trade deficit with Asia in this product category. However the data is not sufficiently detailed to identify how much of this is trade in cultural services.

### 3.1.1 TRADE IN SELECTED CULTURAL SERVICES, Australia 2008–09 to 2011–12

	2009-10	2010-11	2011-12
	\$m	\$m	\$m
<b>Credits</b>			
Audiovisual and related services			
Film royalties	7	11	3
Television royalties	71	70	78
Home entertainment royalties	4	3	4
Other audiovisual related royalties	1	1	-
Other film, TV and multimedia royalties	55	104	-
Audiovisual services not included elsewhere (n.i.e)	-	-	-
Charges for the use of intellectual property n.i.e			
Licenses to reproduce and/or distribute audiovisual and related services	-	-	-
Other charges – Music	61	54	50
<b>Total credits</b>	<b>199</b>	<b>243</b>	<b>135</b>
<b>Debits</b>			
Audiovisual and related services			
Film royalties	-79	-109	-120
Television royalties	-707	-778	-806
Home entertainment royalties	-296	-306	-317
Other audiovisual related royalties	-5	-	-2
Other film, TV and multimedia royalties	-19	-8	-9
Audiovisual services n.i.e	-	-	-
Charges for the use of intellectual property n.i.e			
Licenses to reproduce and/or distribute audiovisual and related services	-	-	-
Other charges – Music	-201	-207	-236
<b>Total debits</b>	<b>-1307</b>	<b>-1408</b>	<b>-1490</b>

- nil or rounded to zero (including null cells)

Source: *International Trade in Goods and Services, Australia, Feb 2013* (cat. no. 5368.0)

### 3.1.2 TRADE IN SELECTED PERSONAL, CULTURAL AND RECREATIONAL SERVICES, Australia with Asian countries - 2007 to 2011<sup>4</sup>

	2007	2008	2009	2010	2011
	\$m	\$m	\$m	\$m	\$m
<b>Credits</b>	-	-	-	-	-
Brunei Darussalam	10	13	15	15	17

<sup>4</sup> No data was available by country for ‘Charges for the use of intellectual property n.i.e (b).’

China	1	6	4	6	6
Hong Kong	11	73	20	3	9
India	10	15	10	9	12
Indonesia	-	-	-	-	-
Japan	4	3	6	12	6
Korea	13	19	29	29	31
Malaysia	-	-	-	1	-
Papua New Guinea	-	-	-	-	-
Philippines	-	-	-	1	-
Russian Federation	44	50	76	68	83
Singapore	-	5	5	2	4
Taiwan	2	2	3	1	1
Thailand	93	76	76	75	102
Vietnam	3	2	6	6	4
Asia not elsewhere specified (nes)	-	-	-	-	-
<b>Total credits, Asian countries</b>	<b>191</b>	<b>264</b>	<b>250</b>	<b>228</b>	<b>275</b>
Total credits, all countries	609	786	774	765	859
<b>Debits</b>					
Brunei Darussalam	-	-	-	-	-
China	-11	-3	-2	-2	-4
Hong Kong	-24	-7	-7	-2	-1
India	-3	-3	-3	-4	-6
Indonesia	-5	-6	-3	-5	-7
Japan	-1	-1	-1	-	-2
Korea	-1	-1	-	-	-1
Malaysia	-	-	-1	-1	-2
Papua New Guinea	-13	-15	-22	-26	-13
Philippines	-	-	-	-	-
Russian Federation	-	-	-	-	-
Singapore	-25	-15	-7	-11	-29
Taiwan	-	-	-	-	-
Thailand	-	-	-	-	-
Vietnam	-	-	-	-2	-2
Asia nes	-1	-2	-13	-7	-8
<b>Total debits, Asian countries</b>	<b>-84</b>	<b>-53</b>	<b>-59</b>	<b>-60</b>	<b>-75</b>
Total debits, all countries	-1,144	-1,508	-1,347	-1,374	-1,579

- nil or rounded to zero (including null cells)

Source: *International Trade in Services by Country, by State and by Detailed Services Category, Calendar Year, 2011* (cat. no. 5368.0.55.004)

### 3.2 Victoria's trade in 'personal, cultural and recreational services'

Over the last five years, 'personal, cultural and recreational services' has grown as a proportion of Victoria's overall trade in services. Victoria exports more than it imports in 'personal, cultural and recreational services.' However, the data is not detailed enough to tell how much of this trade is in cultural services.

The ABS category of 'personal, cultural and recreational services' should be read with caution when looking for information about cultural services.

- It includes a large number of non-cultural services, such as health and education services.

- The category does not include publishing or photographic services. These are included in 'Other business services,' which is also a very broad category.

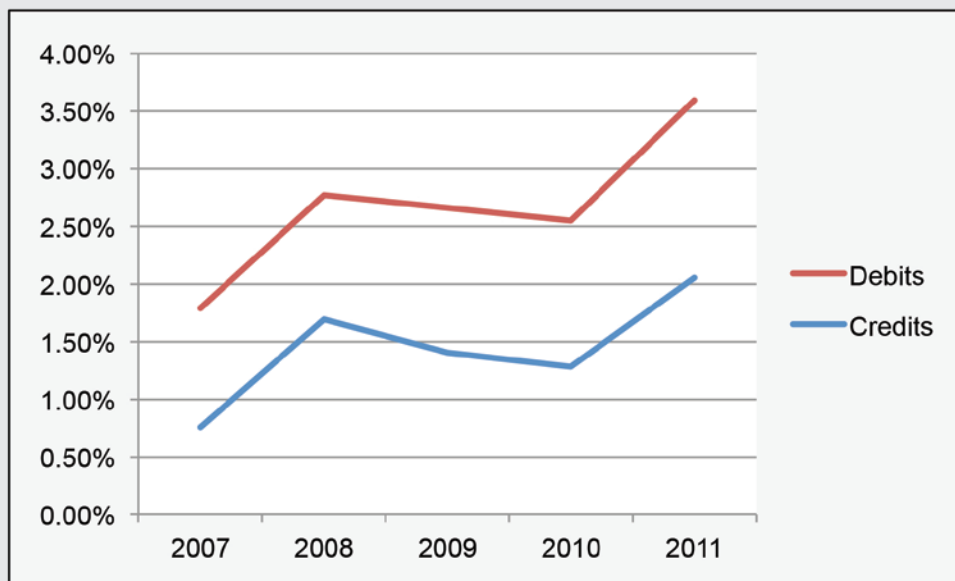
### 3.2.1 TRADE IN SELECTED PERSONAL, CULTURAL AND RECREATIONAL SERVICES, Victoria 2007 to 2011

	2007	2008	2009	2010	2011
	\$m	\$m	\$m	\$m	\$m
<b>Credits</b>					
Personal, cultural, and recreational services					
Audiovisual and related services	31	94	46	50	93
Other personal, cultural and recreational services	52	117	133	112	159
<b>Total credits</b>	<b>83</b>	<b>210</b>	<b>179</b>	<b>162</b>	<b>252</b>
<b>Debits</b>					
Audiovisual and related services	-47	-53	-43	-23	-52
Other personal, cultural and recreational services	-75	-94	-112	-149	-167
<b>Total debits</b>	<b>-122</b>	<b>-146</b>	<b>-155</b>	<b>-172</b>	<b>-219</b>

- nil or rounded to zero (including null cells)

Source: *International Trade in Services by Country, by State and by Detailed Services Category, Calendar Year, 2011* (cat. no. 5368.055.004)

**3.2.2 TRADE IN SELECTED PERSONAL, CULTURAL AND RECREATIONAL SERVICES, Victoria  
as a percentage of all trade in services  
– 2007 to 2011**



- nil or rounded to zero (including null cells)

Source: *International Trade in Services by Country, by State and by Detailed Services Category, Calendar Year, 2011* (cat. no. 5368.0.55.004)

## 4. Conclusion

We can determine some information and trends about trade in cultural goods between Australia and Asia:

- Australia still has a trade deficit in cultural goods with the rest of the world and Asia, but it is shrinking slightly.
- Australia's exports of cultural goods to Asia increased slightly from 2009–10 to 2011–12 (4 per cent), whilst cultural goods imported from Asia dropped by 23 per cent.

ABS information about trade in cultural services between Australia and Asia is limited:

- Australia has a growing trade deficit with the rest of the world in 'selected cultural services.'
- The ABS data is not sufficiently detailed to drill down to trade in 'selected cultural services' and Asia.
- The 'cultural services' categories are not broad enough to capture several activities of interest to Asialink such as residencies and exchanges.
- The data is not sufficiently detailed to interrogate by state and territory.

The ABS data on selected cultural goods is sufficiently detailed to interrogate by state. For example:

- Victoria continues to have a cultural goods trade deficit with the rest of the world and Asia.
- Victoria's imports from Asia in cultural goods have dropped by 23 per cent. However, Victoria's exports to Asia have increased significantly, by 57 per cent, from AU\$38.2m in 2009–10 to AU\$58.1m in 2011–12.
- In 2011–12, Victoria comprised 19 per cent of Australia's imports from Asia, and 26 per cent of Australia's exports of cultural goods to Asia.

The analyst concludes that the ABS data is useful for analysing trade in specific cultural products. However, it does not provide a nuanced picture of Australia or Victoria's engagement in cultural services and activities with Asia.

# ATTACHMENT A

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## VICTORIA'S TRADE IN CULTURAL GOODS AND SERVICES WITH ASIA

### List of 'Selected Cultural Goods'

The ABS defines goods as 'physical, produced items over which ownership rights can be established and whose economic ownership can be passed from one institutional unit to another by engaging in transactions. They may be used to satisfy the needs or wants of households or the community or used to produce other goods or services. The production of a good can be separated from its subsequent sale or resale.'<sup>5</sup>

This report uses the product codes used by the ABS in its International Trade in Goods and Services data as follows:

- Australian Harmonized Export Commodity Classification (AHECC) for exports<sup>6</sup>
- Working Tariff goods classifications for imports

The analyst worked with Asialink to identify those product codes which were of interest as 'cultural goods,' as per the following table.

### CULTURAL GOODS (AHECC CODES)

Code	Description
3701	Photographic plates and film in the flat, sensitised, unexposed, of any material other than paper, paperboard or textiles; instant print film in the flat, sensitised, unexposed, whether or not in packs
3702	Photographic film in rolls, sensitised, unexposed, of any material other than paper, paperboard or textiles; instant print film in rolls, sensitised, unexposed
3703	Photographic paper, paperboard and textiles, sensitised, unexposed
3704	Photographic plates, film, paper, paperboard and textiles, exposed but not developed
3705	Photographic plates and film, exposed and developed, other than cinematographic film
3706	Cinematographic film, exposed and developed, whether or not incorporating sound track or consisting only of sound track
3707	Chemical preparations for photographic uses (other than varnishes, glues, adhesives and similar preparations); unmixed products for photographic uses, put up in measured portions or put up for retail sale in a form ready for use
4901	Printed books, brochures, leaflets and similar printed matter, whether or not in single sheets
4902	Newspapers, journals and periodicals, whether or not illustrated or containing advertising material
4903	Children's picture, drawing or colouring books
4904	Music, printed or in manuscript, whether or not bound or illustrated
4909	Printed or illustrated postcards; printed cards bearing personal greetings, messages or announcements, whether or not illustrated, with or without envelopes or trimmings
4910	Calendars of any kind, printed, including calendar blocks
4911	Other printed matter, including printed pictures and photographs
8518	Microphones and stands therefore; loudspeakers, whether or not mounted in their enclosures; headphones and earphones, whether or not combined with a microphone, and sets consisting of a microphone and one or more loudspeakers; audio-frequency electric amplifiers; electric sound amplifier sets
8519	Sound recording or reproducing apparatus
8521	Video recording or reproducing apparatus, whether or not incorporating a video tuner
8522	Parts and accessories suitable for use solely or principally with the apparatus of 8519 or 8521

5. ABS, Balance of Payments and International Investment Position, Australia: Concepts, Sources and Methods, 2011 (cat. no. 5331.0).

6. 2011 (cat. no. 1233.0).

## CULTURAL GOODS (AHECC CODES Cont.)

- 8523 Discs, tapes, solid-state non-volatile storage devices, smart cards and other media for the recording of sound or of other phenomena, whether or not recorded, including matrices and masters for the production of discs, but excluding products of Chapter 37
- 8525 Transmission apparatus for radio-broadcasting or television, whether or not incorporating reception apparatus or sound recording or reproducing apparatus; television cameras, digital cameras and video camera recorders
- 8527 Reception apparatus for radio-broadcasting, whether or not combined, in the same housing, with sound recording or reproducing apparatus or a clock
- 8528 Monitors and projectors, not incorporating television reception apparatus; reception apparatus for television, whether or not incorporating radio-broadcast receivers or sound or video recording or reproducing apparatus
- 9006 Photographic (other than cinematographic) cameras; photographic flash-light apparatus and flashbulbs other than discharge lamps of 8539
- 9007 Cinematographic cameras and projectors, whether or not incorporating sound recording or reproducing apparatus
- 9008 Image projectors, other than cinematographic; photographic (other than cinematographic) enlargers and reducers
- 9010 Apparatus and equipment for photographic (including cinematographic) laboratories, not specified or included elsewhere in this chapter; negatoscopes; projection screens
- 9201 Pianos, including automatic pianos; harpsichords and other keyboard stringed instruments
- 9202 Other string musical instruments (for example, guitars, violins, harps)
- 9205 Wind musical instruments (for example, keyboard pipe organs, accordions, clarinets, trumpets, bagpipes), other than fairground organs and mechanical street organs
- 9206 Percussion musical instruments (for example, drums, xylophones, cymbals, castanets, maracas)
- 9207 Musical instruments, the sound of which is produced, or must be amplified, electrically (for example, organs, guitars, accordions)
- 9208 Musical boxes, fairground organs, mechanical street organs, mechanical singing birds, musical saws and other musical instruments not falling within any other heading of this Chapter; decoy calls of all kinds; whistles, call horns and other mouth-blown sound signalling instruments
- 9209 Parts (for example, mechanisms for musical boxes) and accessories (for example, cards, discs and rolls for mechanical instruments) of musical instruments; metronomes, tuning forks and pitch pipes of all kinds
- 9505 Festive, carnival or other entertainment articles, including conjuring tricks and novelty jokes
- 9609 Pencils (other than pencils of 9608), crayons, pencil leads, pastels, drawing charcoals, writing or drawing chalks and tailors' chalks
- 9701 Paintings, drawings and pastels, executed entirely by hand, other than drawings of 4906 and other than hand-painted or hand-decorated manufactured articles; collages and similar decorative plaques
- 9702 Original engravings, prints and lithographs
- 9703 Original sculptures and statuary, in any material

## CULTURAL GOODS (WORKING TARIFF CODES)

Code	Description
3701	Photographic plates and film in the flat, sensitised, unexposed, of any material other than paper, paperboard or textiles; instant print film in the flat, sensitised, unexposed, whether or not in packs
3702	Photographic film in rolls, sensitised, unexposed, of any material other than paper, paperboard or textiles; instant print film in rolls, sensitised, unexposed
3703	Photographic paper, paperboard and textiles, sensitised, unexposed
3704	Photographic plates, film, paper, paperboard and textiles, exposed but not developed
3705	Photographic plates and film, exposed and developed, other than cinematographic film
3706	Cinematographic film, exposed and developed, whether or not incorporating sound track or consisting only of sound track
3707	Chemical preparations for photographic uses (other than varnishes, glues, adhesives and similar preparations); unmixed products for photographic uses, put up in measured portions or put up for retail sale in a form ready for use
4901	Printed books, brochures, leaflets and similar printed matter, whether or not in single sheets
4902	Newspapers, journals and periodicals, whether or not illustrated or containing advertising material
4903	Children's picture, drawing or colouring books
4904	Music, printed or in manuscript, whether or not bound or illustrated
4909	Printed or illustrated postcards; printed cards bearing personal greetings, messages or announcements, whether or not illustrated, with or without envelopes or trimmings
4910	Calendars of any kind, printed, including calendar blocks
4911	Other printed matter, including printed pictures and photographs
8518	Microphones and stands therefore; loudspeakers, whether or not mounted in their enclosures; headphones and earphones, whether or not combined with a microphone, and sets consisting of a microphone and one or more loudspeakers; audio-frequency electric amplifiers; electric sound amplifier sets
8519	Sound recording or reproducing apparatus
8521	Video recording or reproducing apparatus, whether or not incorporating a video tuner
8522	Parts and accessories suitable for use solely or principally with the apparatus of 8519 or 8521
8523	Discs, tapes, solid-state non-volatile storage devices, smart cards and other media for the recording of sound or of other phenomena, whether or not recorded, including matrices and masters for the production of discs, but excluding products of Chapter 37
8525	Transmission apparatus for radio-broadcasting or television, whether or not incorporating reception apparatus or sound recording or reproducing apparatus; television cameras, digital cameras and video camera recorders
8527	Reception apparatus for radio-broadcasting, whether or not combined, in the same housing, with sound recording or reproducing apparatus or a clock
8528	Monitors and projectors, not incorporating television reception apparatus; reception apparatus for television, whether or not incorporating radio-broadcast receivers or sound or video recording or reproducing apparatus
9006	Photographic (other than cinematographic) cameras; photographic flash-light apparatus and flashbulbs other than discharge lamps of 8539
9007	Cinematographic cameras and projectors, whether or not incorporating sound recording or reproducing apparatus
9008	Image projectors, other than cinematographic; photographic (other than cinematographic) enlargers and reducers
9010	Apparatus and equipment for photographic (including cinematographic) laboratories, not specified or included elsewhere in this chapter; negatoscopes; projection screens
9201	Pianos, including automatic pianos; harpsichords and other keyboard stringed instruments
9202	Other string musical instruments (for example, guitars, violins, harps)
9205	Wind musical instruments (for example, keyboard pipe organs, accordions, clarinets, trumpets, bagpipes), other than fairground organs and mechanical street organs
9206	Percussion musical instruments (for example, drums, xylophones, cymbals, castanets, maracas)

- 9207 Musical instruments, the sound of which is produced, or must be amplified, electrically (for example, organs, guitars, accordions)
- 9208 Musical boxes, fairground organs, mechanical street organs, mechanical singing birds, musical saws and other musical instruments not falling within any other heading of this Chapter; decoy calls of all kinds; whistles, call horns and other mouth-blown sound signalling instruments
- 9209 Parts (for example, mechanisms for musical boxes) and accessories (for example, cards, discs and rolls for mechanical instruments) of musical instruments; metronomes, tuning forks and pitch pipes of all kinds
- 9505 Festive, carnival or other entertainment articles, including conjuring tricks and novelty jokes
- 9609 Pencils (other than pencils of 9608), crayons, pencil leads, pastels, drawing charcoals, writing or drawing chalks and tailors' chalks
- 9701 Paintings, drawings and pastels, executed entirely by hand, other than drawings of 4906 and other than hand-painted or hand-decorated manufactured articles; collages and similar decorative plaques
- 9702 Original engravings, prints and lithographs
- 9703 Original sculptures and statuary, in any material

# ATTACHMENT B

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## ABS DATA ANALYSIS: PERSONAL, CULTURAL AND RECREATIONAL SERVICES

The ABS defines 'services' as:

*the result of a production activity that changes the conditions of the consuming units, or facilitates the exchange of products or financial assets. Services are not generally separate items over which ownership rights can be established and cannot generally be separated from their production. However, as seen later in this chapter, some knowledge-capturing products, such as computer software and other intellectual property products, may be traded separately from their production, like goods.*<sup>7</sup>

Service credits are classified by the state of provision, while services debits are classified by the state of consumption.<sup>8</sup>

*Balance of Payments and International Investment Position Manual, 6th Edition.* Chapter 10 deals with the national goods and services account and outlines the following categories of services. The following is an excerpt from Chapter 10.

The analyst has added ***bold italics*** to indicate a cultural service included within a category. As noted elsewhere, it is difficult to find cultural services data only, as details at the sub-category level is often insufficient.

**Excerpts: Chapter 10, International Monetary Fund, *Balance of Payments and International Investment Position Manual, 6th Edition.***

### **Charges for the use of intellectual property n.i.e:**

Charges for the use of intellectual property n.i.e. include:

(a) charges for the use of proprietary rights (such as patents, trademarks, copyrights, industrial processes and designs including trade secrets, franchises). These rights can arise from research and development, as well as from marketing; and

(b) charges for licenses to reproduce or distribute (or both) intellectual property embodied in produced originals or prototypes (such as copyrights on ***books and manuscripts***, computer software, ***cinematographic works, and sound***

***recordings***) and related rights (such as for ***live performances and television, cable, or satellite broadcast***).<sup>9</sup>

### **Other business services**

Other business services include distribution services related to water, steam, gas, and other petroleum products and air-conditioning supply, where these are identified separately from transmission services; placement of personnel, security, and investigative services; translation and interpretation; ***photographic services; publishing;*** building cleaning; and real estate services. Also included are forfeited down payments not able to be specified to any other service.<sup>10</sup>

### **Personal, cultural, and recreational services**

Personal, cultural, and recreational services consist of (a) audiovisual and related services, and (b) other personal, cultural, and recreational services.

#### ***Audiovisual and related services:***

***Audiovisual and related services consist of services and fees related to the production of motion pictures (on film, videotape, disk, or transmitted electronically, etc.), radio and television programs (live or on tape), and musical recordings. (Intellectual property associated with audiovisual and related services is included elsewhere, and not in this item).***

***Included are amounts receivable or payable for rentals of audiovisual and related products, and charges for access to encrypted television channels (such as cable and satellite services). Fees to actors, directors, and producers involved with theatrical and musical productions, sporting events, circuses, and other similar events are included in this item (unless they are employees of the entity making payments, in which case the transactions are classified as compensation of employees).***

***Mass-produced recordings and manuscripts that are purchased or sold outright or for perpetual use are included under audiovisual and related services if downloaded (i.e. delivered electronically). However, those on CD-ROM, disk, paper, and so forth, are included in general merchandise. Similar products obtained through a license to use (other than when conveying perpetual use)***

**are included in audiovisual and related services, as is the use of other online content related to audio and visual media. The principles for the timing for related audiovisual and related services, such as for music and film copyrights and for master recordings, are the same as those for other types of intellectual property.**

**Charges or licenses to reproduce or distribute (or both) radio, television, film, music, and so forth are excluded from audiovisual and related services and included in charges for the use of intellectual property n.i.e..**

**Purchases and sales of original manuscripts, sound recordings, films, and so forth are included in audiovisual and related services.**

#### **Other personal, cultural, and recreational services**

Other personal, cultural, and recreational services include health services, education services, and others, as discussed in the following paragraphs.

Health services consist of services provided by hospitals, doctors, nurses, and paramedical and similar personnel, as well as laboratory and similar services, whether rendered remotely or on-site. However, health services provided to non-residents who are present in the territory of the service provider are included in travel. Veterinary services are included in other technical services.

Education services consist of services relating to education, such as correspondence courses and education via television or the Internet, as well as by teachers and so forth which supply services directly in host economies.

However, education services provided to non-residents who are present in the territory of the service provider are included in travel.

Other personal, cultural, and recreational services include those associated with **museums and other cultural**, sporting, gambling, and recreational **activities**, except those included in travel. The fees and prizes of athletes are included.

The amounts paid for lottery tickets or placed in bets consist of two elements:

- (a) a service charge receivable by the unit organising the lottery or gambling (this charge may also have to cover taxes on gambling); and
- (b) transfers to cover the amounts payable to the winners and, in some cases, amounts payable to charities.

The value of the lottery and other gambling services supplied by or to non-residents is estimated as the amount wagered by non-residents multiplied by the overall ratio of services to the total amount wagered for that gambling operator or type of gambling. This method for separately identifying the service component is similar to the method used for insurance services.

Acquisition of other personal, cultural, and recreational services (such as education, health, museums, and gambling) by persons while outside their territory of residence is included in travel and excluded from this item.<sup>11</sup>

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7. Ibid.

8. ABS, *International Trade in Services by Country, State and by Detailed Services Category, Calendar Year, 2011* (cat. no. 5368.0.55.004)

9. Ibid., 175.

10. International Monetary Fund, *Balance of Payments and International Investment Position Manual Sixth Edition*, Chapter 10, 2011, p. 179.

11. Ibid., 178-180.

# ATTACHMENT C

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## ABS DATA ANALYSIS: AUSTRALIAN CULTURE AND LEISURE CLASSIFICATIONS

### ABS Classifications

The ABS classifies data based on industry, product and occupation. The following include some of the key classifications:

- **Industry classifications:** Australian and New Zealand Standard Industry Classifications, 2006 (1292.0) ('ANZSIC' codes).
- **Occupation classifications:** Australian and New Zealand Standard Classification of Occupations, 2009 (1220.0) ('ANZSCO' codes).
- **Product classifications:** Input-Output Product Classification (IOPC); Standard International Trade Classification (SITC); Australian Harmonized Export Commodity Classification (1233.0) ('AHECC' codes). For imports, the ABS defers to Australian Customs Working Tariff codes, which match the AHECC.

### Australian Culture and Leisure Classifications

Sport, arts and leisure are culturally important, but in data and economic terms represent very small datasets. The ABS developed the Australian Culture and Leisure Classifications (ACLC) because the standard ABS classifications were not detailed enough to cover these areas. The ABS also revised the ANZSIC codes in 2006.

The ACLC is used for some specific culture and recreation reports such as *Attendance at Selected Cultural Activities and Cultural Funding by Government* (4183.0). However there is often not enough data to report against the detailed ACLC categories. This report on trade in goods and services provides a good example of the limitations of available ABS cultural data.

# APPENDIX 6

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## PROJECT PARTNER PROFILES

### Asialink Arts

Asialink Arts is a unit of Asialink, an initiative of The University of Melbourne and the Myer Foundation. Established more than 20 years ago, Asialink is Australia's leading centre for the promotion of Asia-capability, public understanding of Asia and appreciation of Australia's role in the Asian region. Its mission is to build an Asia-capable, deeply Asia-engaged Australia through innovative programs that develop knowledge, skills and partnerships. Asialink delivers high-level forums, international collaborations and education and cultural programs in Australia and Asia. Its initiatives span the arts, education, business and community sectors.

Asialink Arts' mission is to expand opportunities for cultural exchange between Australia and Asia, and to develop the 'Asia-capability' of the cultural sector. Asialink Arts manages four key programs: the Residency Program; Exhibition Touring; a Writing Exchange Program; and Utopia@Asialink. Strategic priorities include:

- preparing the next generation of arts leaders to develop the skills, knowledge, networks and experience to work effectively and with confidence in Asia;
- operating Asialink Arts programs as a laboratory to develop, test and communicate new models and platforms for cultural exchange to position Australia as a key cultural partner within the region; and
- contributing to the development of best practice Australian international cultural policy that encompasses both creative and market development as well as cultural diplomacy strategies.

These priorities are delivered through Asialink's four core program areas, as well as through targeted events, research and advocacy. Asialink Arts programs operate on a national and international level.

Between the years 2008 and 2012 the Residency Program facilitated 206 residencies throughout the Asian region. Reciprocal residencies and a 'Residency Laboratory' were introduced, bringing Asian artists into Australia and allowing new models of engagement. During the same period, the Exhibition Touring program toured 13 exhibitions to 48 venues in Asia and Australia, working with 279 Australian and international artists. The Writing Exchange Program conducted numerous in-country residencies, author tours and national and international public events in Asia and Australia. Utopia@Asialink conducted and participated in conferences, panels, workshops and forums both nationally and internationally, working as a pan-Asian incubator facilitating opportunities for collaboration and participation in regional events and projects.

## **Arts Victoria**

Arts Victoria is the Victorian Government's arts funding and policy body, located in Melbourne, Australia. Established in 1972, the organisation is part of the Department of Premier and Cabinet and reports to the Minister for the Arts. Arts Victoria is responsible for making the arts accessible to all Victorians and with supporting and developing Victoria's artists and creative industries.

Arts Victoria's International Program was established in 1995 in recognition that the Australian market is small and provides limited exposure opportunities for Australian artists. Australian artists also face high travel costs in accessing distant international markets. A key focus of the International Program has been developing and maintaining opportunities in established markets in the UK, Europe and North America, while also supporting new opportunities in emerging markets, such as Asia. Since 1995, 30 per cent of activity has consistently been directed at the Asia-Pacific region.

As part of a whole of government approach a number of country strategies and cultural specific agreements have been developed by the Victorian Government, with Arts Victoria's active involvement, over the past 15 years. These include key Asian locations providing a base for artistic, policy and institutional linkages with Singapore, China (Jiangsu), and Japan (Aichi) in particular.

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