

**INTERNATIONAL CULTURAL RELATIONS:
A MULTI-COUNTRY COMPARISON**

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Cultural Diplomacy Research Series



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April, 2003

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compiled by Margaret J. Wyszomirski, Christopher Burgess, and Catherine Peila

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Background

Diplomatic historian Frank Ninkovich observed that public diplomacy is “the promotion or communication between peoples as opposed to governments...” and is designed to “build agreement based on common values.” (Ninkovich, 1996, p. 3) As expressed in the motto of the former United States Information Agency, the aim of public and cultural diplomacy efforts is “telling America’s story to the world.” Public diplomacy is a two-way communication process that includes both efforts to project a nation’s image and values to other countries and peoples as well as to receive information and try to understand the culture, values and images of other countries and their peoples. Gifford Malone reinforced this point, saying “If we strive to be successful in our efforts to create understanding for our society and for our policies, we must first understand the motives, culture, history, and psychology of the people with whom we wish to communicate and certainly their language.” (Malone, 1988, p. 12) The continuity of these goals and philosophy can be seen more recently in the September 2000 *Strategic Plan of the U.S. Department of State* (p. 80).

In this increasingly interdependent global society, it is essential to foster a clear understanding among future and current foreign leaders of the social, political and economic context shaping U.S. foreign policy, and to project the creativity, idealism, dynamism and democratic tradition of the American people.

Most recently, the 2002 *National Security Strategy of the United States of America* – which is primarily focused on defending the nation against terrorism – notes this will involve a “war of ideas” and promises to use

“effective public diplomacy to promote the free flow of information and ideas to kindle the hopes and aspirations of freedom...” (p. 6).

Generally speaking, the two major components of public diplomacy are: information policy and cultural/educational programs. Cultural and educational diplomacy emphasize exchanges of persons and ideas that directly involve a relatively small number of people and are concerned with promoting long-term mutual understanding between peoples. Indeed, since the passage of the U.S. Information and Educational Exchange Act of 1948, the main objective of United States cultural diplomacy has been to improve and strengthen the international relations of the U.S. by increasing mutual understanding between the people of the U.S. and the people of other countries. As Charles Frankel, former Assistant Secretary of State for Educational and Cultural Affairs, observed, “Cultural exchanges can create a better impression of the United States in other nations, as well as provide valuable insights for America about others, and contribute to U.S. foreign policymaking.” (Dewey, 2003, p. 4) In other words, as countries seek to project a positive image, they presume that cultural capital can be used to generate social capital, and thus, foster international trust, cooperation, and collaboration.

As Milton C. Cummings discusses (Cummings, 2003), the formal public diplomacy of the United States has a relatively short history, dating back only to the late 1930s. Exchanges were only formalized in 1948 in pursuit of better “mutual understanding.” The 2000 *Strategic Plan of the State Department* referred to such mutual understanding and trust as “a platform of support from which to address strategic goals with foreign audiences.”(p. 80) Ninkovich argues that “Americans have never felt fully at ease” with cultural diplomacy activities, both because of a

“widespread belief that diplomacy is about power [rather than mutual interests and because of] an aversion to ‘official culture’.”(Ninkovich, 1996, p. 5-7)

This view may, however, be changing. Recently, observers have argued that cultural diplomacy is a form of “soft power” and must become an increasingly significant component of a country’s international affairs toolbox. For example, as Joseph Nye asserts, “the changing nature of international politics has ... made intangible forms of power more important. National cohesion, universalistic culture, and international institutions are taking on additional significance...” (1990, p. 164). He goes on to explain that “co-optive or soft power” includes “the power of attractive ideas or the ability to set the political agenda and determine the framework of debate in a way that shapes others’ preferences. The ability to affect what other countries want tends to be associated with intangible power resources such as culture, ideology, and institutions.” (p. 166) Acknowledgement of expanding the idea of diplomacy to include “soft power” can be observed in the 2000 Strategic Plan of the U.S. Department of State which notes that “protecting national interests and advancing U.S. goals ... requires a set of strategic assets including: programs in sustainable development, military cooperation, peacekeeping, law enforcement, finance, international information, academic and cultural exchange and other fields.”(U.S. Department of State, 2000)

Compared with the United States, a number of other countries have been engaged in exchanges and cultural diplomacy for longer and with less ambiguity. For example, French cultural diplomacy dates back to the nineteenth century. Countries like France and Germany also regard their culture and language as a valuable public good that they believe should be treated as a potential global public good. Some countries not only feel comfortable enlisting culture, education, and language in the promotion of the nation’s international interests, but consider them integral to the image and character of the country itself. For example, the Brazilian Foreign Office (or Itamaraty) regards its cultural department as

...an important instrument of Brazilian diplomacy [that] fulfills a wide range of functions that contribute to a greater closeness between Brazil and other nations. Basically, the function of cultural diplomacy is to assist in publicizing Brazilian culture abroad and, in particular, the Portuguese language spoken in Brazil. In addition, it is involved with Brazil’s relationship with multilateral institutions of a cultural nature...”¹

Similarly, Austria assumes that “culture shapes the image of Austria on the world stage. For the majority of people, the first contact with Austria is made via culture.” (Austrian Federal Ministry for Foreign Affairs, 2001, p. 1)

As conceptions of national security have expanded to include economic competitiveness, cultural diplomacy in many countries has acquired trade-related aspects adapting the traditional reliance on cultural diplomacy as a platform for projecting a positive image to the development of markets and trade opportunities in general. Another trade-related goal seeks to promote trade in cultural products and services themselves as significant exports.

¹ www.mre.gov.br/cdbrasil/itamaraty/web/ingles/relex/mre/estrut/servicos/dipcult/apresent.htm

Notes on the Comparison

The following review of the cultural diplomacy practices of other countries should prove informative and suggestive when compared to those of the United States. This comparison focuses on cultural diplomacy philosophy, priorities, programs, structure, funding, and scale of operations of nine countries. These nine countries (in alphabetical order) are Australia, Austria, France, Canada, Japan, Netherlands, Singapore, Sweden, and the United Kingdom². Efforts were also made to gather information about Germany, Mexico, China, Brazil, and Russia, but time and available information did not allow detailed country profiles to be developed. While not a representative group, these are, nonetheless, a diverse and important group of countries. The nine countries include those with well-established and extensive cultural diplomacy programs. Small and large countries are included. Geographic diversity spans North American, European, and Pacific regions. Many are allies of the United States and/or significant trading partners. All have been affected by the end of the Cold War era and by increasing global interdependence. Many have revamped aspects of their cultural diplomacy in the past decade.

Five major comparative dimensions were explored and are summarized in Tables 1 and 2:

Terminology and Role: how does each country refer to and regard what we call “cultural diplomacy?”

Goals and Priorities: what are the stated goals and purposes of cultural diplomacy? Are there any explicit regional priorities?

Structure: how is cultural diplomacy managed? Which departments/ministries or agencies are involved in policy development and program administration?

Program Tools: what are the program tools employed in each country’s cultural diplomacy efforts? A preliminary examination of cultural diplomacy programs in a number of countries revealed a fairly common repertoire of nine kinds of program activities. Few countries employ all nine types, but most countries do have a varied repertoire of programmatic activities.

Indications of Scale and Support: how much does each country spend to support cultural diplomacy activities and how much activity is involved?

This organizing scheme was adopted in the interest of making information as comparative and manageable as possible. It must be emphasized that finding comprehensive information on these dimensions was extremely difficult and complicated. Although the Internet has made access to government documents and reports in many countries easier than ever before, not all information sources are available in translation. Even when language is not a challenge, information is often fragmentary, incomplete and sometimes contradictory. It is not uncommon for information about program or administrative structure to be available without any indication of size, scale or funding levels. Often, program activities are not described in total but only by way of anecdote or illustration. It is common for a number of ministries, departments, subordinate agencies, and third party agents (or nongovernmental organizations) to be involved in a tangle of responsibilities and funding. Extensive efforts have been made to untangle and cross-match the available information, but the profile of each country should be regarded as suggestive rather than definitive. For comparative purposes, all funding figures in Tables 2 and 3 have been presented in U.S. Dollars (US\$).

² Information for this overview was gathered from a variety of sources. The full list of these sources follows the reference list.

	AUSTRALIA	AUSTRIA
Terminology	International Cultural Relations (ICR)	International Cultural Policy (ICP)
Goals /Priorities	<p>The Department of Foreign Affairs and Trade (DFAT) coordinates a wide-ranging public diplomacy program.</p> <p>DFAT seeks to project a positive national image which advances foreign and trade policy while also promoting and enhancing the export of cultural products. Its cultural relations program is an integral part of the government's image projection strategy.</p>	<p>ICP is an integral part of foreign policy designed to communicate Austrian culture abroad and promote cultural dialogue.</p> <p>Austria considers culture a major component of its international image and seeks to convey an accurate, contemporary image of itself. Priorities include contemporary Austrian culture, promoting European values and European enlargement through culture, as well as a regional focus on central and southeast Europe.</p>
Structure	<p>The DEPARTMENT OF FOREIGN AFFAIRS AND TRADE (DFAT) is the lead agency on ICR and carries out its responsibilities through three main agencies:</p> <ul style="list-style-type: none"> • The Australian International Cultural Council (AICC) is a public-private organization with two principal objectives: project a positive national image and use that image to advance foreign and trade policy interests. • Austrade promotes the export of Australian cultural products. (Australian Trade Commission) • Bi-lateral Cultural Foundations with select Asian countries <p>The DEPARTMENT OF COMMUNICATIONS, INFORMATION, TECHNOLOGY AND THE ARTS (DoCITA) is responsible for employing communications and information technology to promote and facilitate the export of cultural products.</p> <ul style="list-style-type: none"> • The Australia Council, as the national cultural agency, has the responsibility to reflect national identity, develop Australian cultural activities and support international cultural exchanges. 	<p>The FEDERAL MINISTRY OF FOREIGN AFFAIRS has primary responsibility for international cultural policy.</p> <p>The Foreign Ministry implements international cultural policy through a set of cultural fora, libraries, and language institutes.</p> <p>The STATE SECRETARY FOR THE ARTS AND MEDIA AT THE FEDERAL CHANCELLERY also has some responsibilities for the promotion of the arts and international coordination.</p>

	CANADA	FRANCE
Terminology	International Cultural Relations (ICR)	Cultural Diplomacy
Goals /Priorities	<p>Canada has three foreign policy pillars: politics, economics, and culture.</p> <p>Promoting the creation, dissemination and preservation of diverse Canadian cultural works, stories and symbols reflective of its past and expressive of its values and aspirations through cooperative international partnerships. Canada has undertaken extensive branding activities as part of its ICR strategy.</p>	<p>France has a longstanding commitment to the promotion of French culture abroad as a major element of its foreign policy.</p> <p>In addition, France's cultural diplomacy involves negotiating and implementing both European cultural cooperation and international cultural operation activities. France is developing a policy of international cooperation aimed at promoting cultural pluralism and diversity</p>
Structure	<p>The DEPARTMENT OF FOREIGN AFFAIRS AND INTERNATIONAL TRADE (DFAIT) establishes overall IR policy and strategies, works primarily through the DCH in administering cultural programs, and takes the lead in managing cultural trade initiatives.</p> <p>The DEPARTMENT OF CANADIAN HERITAGE (DCH) and its agencies are responsible for providing support for the development and coordination of the international agendas for the Minister of Canadian Heritage, the Secretary of State, and the Secretary of State under the direction of the Department of Foreign Affairs and International Trade.</p> <p>DCH departments include:</p> <ul style="list-style-type: none"> • International Relations and Policy Development Directorate (IRPD) ensures coherence with departmental as well as the Government of Canada's foreign policy and trade objectives • The Trade and Investment Policy Directorate (TIPD) with its Trade Routes program (seeking to brand Canada). 	<p>The MINISTRY OF FOREIGN AFFAIRS has primary responsibility for cultural diplomacy and manages these program activities through its Department for Cultural Cooperation and the French Language. The Ministry works through three sets of organizations:</p> <ul style="list-style-type: none"> • AFAA (l'Association Francaise d'Action Artistique) for cultural exchanges • Alliance Francaise for language programs, and • French Cultural Centers (a set of 151). <p>The MINISTRY OF CULTURE AND COMMUNICATIONS also provides funds for international exchanges. The regions and departments are becoming a more important source of support as well.</p>

	JAPAN	NETHERLANDS
Terminology	Cultural Exchange (CE)	International Cultural Policy (ICP)
Goals /Priorities	<p>Cultural exchange is an integral part of Japanese foreign policy.</p> <p>Priorities are to deepen mutual understanding based on respect for different cultures derived from different histories; to strengthen mutual trust among countries; to promote dialogue among nations and civilizations based on the spirit of tolerance and cultural sensitivity; and to introduce Japanese culture to people throughout the world.</p>	<p>International cultural policy and foreign policy are seen as interdependent and collaborative.</p> <p>ICP priorities include enhancing cooperation with “priority” countries as determined by the government, protection of shared cultural heritage, and promoting the perception of the Netherlands as a cultural free port or international meeting place.</p>
Structure	<p>Two ministries share responsibility for cultural exchanges.</p> <ul style="list-style-type: none"> • The MINISTRY OF FOREIGN AFFAIRS (MFA) has a Cultural Affairs Department that is divided into <ul style="list-style-type: none"> › the Cultural Policy Division and › the Exchange of Persons Division. It is responsible for disseminating information about Japan abroad, implementing international cultural agreements, and working in cooperation with international cultural organizations. MFA works primarily through the Japan Foundation. • The DEPARTMENT OF COMMUNICATIONS, INFORMATION TECHNOLOGY AND THE ARTS (DoCITA) is responsible for employing communications and information technology to promote and facilitate the export of cultural products. 	<p>International cultural policy is administrated directly by two ministries:</p> <ul style="list-style-type: none"> • The MINISTRY OF FOREIGN AFFAIRS (MFA) considers cultural policy part of national foreign policy and incorporates it as a means of reaching foreign policy goals. • The MINISTRY OF EDUCATION, CULTURE AND SCIENCE (MECS) emphasizes cultural collaboration and the Netherlands as a cultural "free port" or ideal international meeting place.

	SINGAPORE	SWEDEN
Terminology	International Cultural Relations (ICR)	International Cultural Policy/ Cultural Development Cooperation (ICP/CDC)
Goals /Priorities	<p>Culture is a critical part of both Singapore's foreign policy and economic policy.</p> <p>ICR uses cultural and youth exchanges to facilitate wider people-to-people contact and help to develop longstanding trust and mutual understanding. Cultural activities are seen as a key to developing Singapore as a global city for information, communication and the arts.</p>	<p>Culture is used as a government and social cooperative development tool to support the development of democracy, creativity, pluralism, accessibility, and international cooperation. Culture is also seen as a means to create dialog, spread knowledge, connect people, and make Sweden visible internationally.</p> <p>Sweden's international cultural foci stem from its Foreign policy co-operation goals in the economic, legislative, social and cultural fields which has been greatly influenced by UNESCO, EU and EC policy definition linking local life, culture and the environment.</p>
Structure	<p>The MINISTRY OF FOREIGN AFFAIRS (MFA) sets overall foreign policy and works with:</p> <ul style="list-style-type: none"> • the Ministry of Information, Communication and the Arts (MITA) to develop international cultural promotion and exchange • and with the National Arts Council to bring arts to MFA's 27 full missions and 14 consulates. <p>Other ministries and organizations that work with the MFA international missions including the National Heritage Board, National Tourism Board, the Singapore International Foundation, and the Arts and Education.</p>	<p>Cultural exchange and co-operation is directed by The MINISTRY OF FOREIGN AFFAIRS and implemented by the public/private organization, the Swedish Institute.</p> <ul style="list-style-type: none"> • The Ministry of Culture's funding role is managed by the National Council for Cultural Affairs (NCCA). • Bi-lateral cultural agreements are orchestrated by the Nordic Council and the Council of the Baltic Sea States. • The Swedish International Development Authority (SIDA) supports large cultural projects in related areas of foreign affairs, trade, and E/CE and third world development. <p>The Ministry of Trade has an interest in Sweden's cultural industry. NGO's play a large role in exchange and co-operation activities in support of the MFA policy.</p>

UNITED KINGDOM

Terminology

International Cultural Relations (ICR)

The UK considers international cultural relations as a significant part of foreign policy.

Goals /Priorities

Priorities are to build appreciation of the UK's creativity and scientific innovation; to increase international recognition of the range and quality of learning opportunities in the UK; to strengthen international educational cooperation; to enhance awareness of the UK's democratic values and processes; and to work in partnership to strengthen good governance and human rights.

Structure

The **FOREIGN & COMMONWEALTH OFFICE** (FCO) is responsible for foreign affairs and seeks to increase trade, inward investment tourism, and the influence of UK foreign policy. The FCO works:

- primarily through the **British Council** for educational, scientific, and cultural exchange to send UK individuals and groups abroad.
- through the **Visiting Arts** organization to bring international cultural and educational visitors into the UK.
- with the **Department of Trade and Industry** (DTI), and through the British Trade International (BTI). All three of these (FCO, DTI, BTI) are also part of the Creative Industries Taskforce.

Comparative Dimensions

Terminology and Role

Cultural diplomacy is conducted under a number of different names (See Table 1). Indeed, among this comparative sample, only France actually uses the term *cultural diplomacy*, and it seems to be changing that sensibility to one of international cultural cooperation. Similarly, while U.S. commentators often seem to equate cultural diplomacy with cultural (and educational) exchanges, only Japan exhibits a similar preference for the term *cultural exchange*. Instead, most of the sample countries talk about *international cultural policy (ICP)* or *international cultural relations (ICR)*. Austria, Sweden and the Netherlands all use the second term, *international cultural policy*, while Australia, Canada, Singapore and the UK all seem to prefer the term *international cultural relations*. One might argue that “policy” sounds more formal and authoritative, while “relations” is more suggestive of process and interactions, but these are nuances that cannot be verified. Together, both ICP and ICR seem to indicate that, in many other countries, culture in the international realm is seen as more than a handmaiden of diplomacy and involves more program diversity than exchanges. Since the majority of countries in this sample use the term ICR –international cultural relations– it will be used throughout the rest of the discussion.

Most of the sample countries explicitly regard ICR as an integral or significant part of their foreign policy. Canada has declared culture to be one of the “three pillars” of its foreign policy—along with politics and economics. The Netherlands regards ICR and foreign policy as interdependent and collaborative. Singapore regards culture as a critical part of both its foreign and economic policies. In contrast, the U.S. seems to prefer the term cultural diplomacy with a focus on cultural exchanges. Here, the role of cultural diplomacy seems to be limited to being a “platform” and support for the conduct and advancement of foreign policy rather than an integral part of the nation’s diplomatic repertoire or a set of national interests that are to be advanced internationally.

Goals and Priorities

Most of the sample countries share a desire to tell their own stories or to project their image and values abroad. In this, they resemble the United States.

- › **Japan** speaks of wanting to “introduce Japanese culture to people throughout the world.”
- › **France** seeks to combine its traditional promotion of French culture and language with a new emphasis on its own cultural pluralism and diversity, as well as its commitment to cultural cooperation internationally.
- › Australia, Austria, Canada, and the United Kingdom each seeks to correct what they see as outdated national images. **Australia** wants to dispel an image as a “European-derivative culture” and replace it with an emphasis on unique history and geography, strong economic and trade performance, innovation, cultural sophistication and diversity. **Austria** seeks a contemporary as well as historic image and wants to position itself as a leader and partner to “cultural neighbors” of Central and South Eastern Europe as the European Union continues to enlarge. **Canada** seeks a more diverse, modern, and sophisticated image in the world,

while the *United Kingdom* aims to build appreciation of its “creativity, scientific innovation and excellence.”

- › Meanwhile, the *Netherlands* is trying to develop an international perception that it is a “cultural free port” or international meeting place.
- › *Singapore* seeks to establish an image as “a global city for information, communication, and the arts.”
- › *Sweden* seeks to emphasize its international role in both sustainable development (economic, social, democratic, cultural and human) and in cooperative efforts.

Priorities may be diplomatic, economic and/or cultural. Some countries may also have geographic priorities. For example,

- › *France’s* stated priorities are cultural: the promotion of the French language, teaching, and quality French cultural offerings. Geographically, it focuses on Africa/North Africa as well as the enlarged European Union.
- › *Australia* seeks both diplomatic and economic effects: projecting a positive image and using it to promote both foreign policy interests and cultural exports. Geographically, Australia is primarily concerned with Western Europe, North America, North Asia and Southeast Asia.
- › *Austria* seeks to update its image, promote Europe and European values, and employ culture to advance EU enlargement, stability in the Balkans, and development in select Third World countries. Geographically, Austria focuses on the EU, especially Central and Southeast Europe, as well as on global cultural centers.
- › *Canada’s* priorities include fostering better understanding of Canada, its values, culture and capabilities as well as advancing its foreign policy goals, including not only global peace and security, but prosperity and employment for Canadians. In addition to global interests and given Canada’s dual linguistic identity, it has a special interest in other French speaking countries.
- › Priorities for the *Netherlands* include enhancing cooperation with targeted countries and preserving a common cultural heritage with partner countries that have a historical or émigré Dutch presence.
- › *Japan* seems to have general cultural and diplomatic priorities: the introduction of Japanese culture abroad, deepening mutual understanding and trust as well as promoting dialogue based on tolerance and sensitivity to cultural differences.

Administrative Structure

Although the Foreign Ministry/Department has primary responsibility for ICR, the scope and the actual administration of such activities seems to exhibit four different patterns among the sample countries.

- In countries where the Foreign Ministry also includes trade responsibilities, ICR are likely to include explicit programs that employ culture to promote trade and exports from the cultural industries.
 - › This is the case in both *Australia* (Department of Foreign Affairs and Trade) and in *Canada* (Department of Foreign Affairs and International Trade).

- The extent of formal collaboration and integration between the Foreign Ministry and the cultural ministries/agencies varies significantly from country to country.
 - > In *Austria* and *France*, the Ministry of Foreign Affairs exerts primary direction over international cultural relations. Communication with the cultural ministries is limited and largely informal
 - > In *Japan* and the *Netherlands*, international cultural relations appear to be the joint responsibility of both the Ministry of Foreign Affairs and the ministry of culture. In Japan, culture falls under the Ministry of Education, Culture, Sports, Science, and Technology. In the Netherlands, it is under the Ministry of Education, Culture and Science. In both countries, the fact that culture and education fall within the jurisdiction of the same ministry means that educational and cultural exchanges are more easily integrated than in systems where these are under different administrative structures.
 - > In *Canada* and *Singapore*, the Foreign Ministry seems to work primarily through the cultural ministry for the administration of international cultural relations. In Canada, this means that the Department of Canadian Heritage takes the lead in managing both international cultural programs and international cultural trade initiatives. In Singapore, it is the Ministry of Information, Communications and the Arts (which includes the National Arts Council) that handles international cultural promotion and exchanges.
 - > In the *United Kingdom* and *Sweden*, the Ministry of Foreign Affairs largely delegates administration of international cultural relations to quasi-governmental organizations. In the UK, these nonprofit organizations are the British Council and Visiting Arts. In Sweden, the primary nongovernmental agent is the Swedish Institute. In such cases, these organizations have the advantage and responsibility for raising funds in addition to their allocations from the Foreign Ministry. In the case of the British Council, this significantly increases the ICR funding available since the ratio of foreign ministry funds to private funds is 1:2.
 - > *Australia* seems to have a combination of some of the above patterns. On the one hand, the Department of Foreign Affairs and Trade (DFAT)—like the UK and Sweden—works through organizations that seem to be quasi-nongovernmental such as the Australian International Cultural Council, which reports to the minister but is composed of both public and private members. DFAT also works through bilateral foundations that implement cultural programs with specific Asian countries (i.e., China, India, Indonesia, Korea and Japan). DFAT also has a division—the Australia Trade Commission, or Austrade—which directly promotes the export of Australian cultural products. In addition, like Canada and Singapore, Australia works with the ministry for the arts (the Department of Communications, Information, Technology and the Arts) to promote cultural exports and to support international cultural exchanges.
- Many countries use third party agents to implement international cultural relations, regardless of which ministry or ministries have formal and/or financial responsibility.
 - > For example, both *France* and *Austria* are countries where responsibility for ICR is primarily lodged in the Foreign Ministry. In both cases, the Foreign Ministry works through a network of nongovernmental organizations to actually

implement ICR. With the French, this includes a global system of French Cultural Centers, the Alliance Française language institutes, and the l'Association Française d'Action Artistique (AFAA). Austria works through a network of cultural forums, libraries, and language institutes. Although both France and Austria dedicate substantial funding to cultural networks, these nongovernmental organizations augment public money with funds from both private sources and from sources in host countries. The language institutes also generate substantial income in the form of language instruction fees from students. Germany has a similar arrangement working through the Goethe Institute system.

- › Both **Sweden** and **Japan** work with Foundations—either the Swedish Foundation or the Japan Foundation. Again, these foundations bring added resources to ICR, both in the form of endowments that generate operating capital and in the form of private and earned revenues. Australia also works in the Asia region through a set of bilateral foundations.
- A number of countries employ a variety of interagency/interdepartmental task forces or councils to coordinate international cultural relations within the government.
 - › **Sweden's** Foreign Ministry works with the Council for Sweden Promotion Abroad which includes the heads of the Swedish Trade Council, the Invest in Sweden Agency, the Swedish Institute, the Swedish Travel and Tourism Council, the Foreign Ministry's Director-General for Foreign Trade, and the Head of the Foreign Ministry's Department of Export Promotion and Internal Marketing. The Council is chaired by the Director of the Foreign Ministry's Information Office.
 - › **Australia's** Department of Foreign Affairs and Trade works with the Australian International Cultural Council which includes members from the foreign ministry; the Department of Communications, Information, Technology and the Arts; the chair of the Australia [Arts] Council; the artistic directors of major Australian festivals; and the chair of the Cultural Ministers Council.

Program Tools

While the specific program names vary from country to country, a set of activities that constitute a cultural diplomacy repertoire has been identified and is found in various combinations in each of the sample countries (See Table 2). This repertoire of program tools includes the following:

- the exchange of individuals for educational and cultural purposes
- sending exhibitions and performances abroad
- sponsoring seminars and conferences both in-country and abroad that include international participants
- support for language studies programs and institutions
- support for infrastructure in the form of cultural institutes/centers/forum abroad
- resources in the form of staff and personnel (both at home and abroad)
- support for country studies programs (e.g., American studies, Austrian studies, etc.)
- international cooperation on cultural programs and projects
- activities that are related to trade in cultural products and services

Table 2 - Program and Funding Detail: A Nine Country Comparison

Australia	Program Name/Organization	Indicators of scale	Source of public funds	Public Funding (in US\$)	Other funding (in US\$)	Year	
Exchange of Individuals:	All Exchanges (Individual & group)	3296 exchanges	DFAT	\$37,076,876	\$376,825	2001	FY
Exchange of Performances/Exhibits:			Australia Council	\$6,180,180		2001	FY
	Publications	3703 publications					
Language Studies	Language Program/Korea	3000 schools	DFAT				
Infrastructure Centers/Institutes:	7 Bilateral Country Foundations			\$2,029,899		2001	FY
Staffing/ Personnel:							
Country Studies:	NOT APPARENT						
International Cooperation:							
Trade related:	YES						
Total Identified Spending:				\$45,286,955	\$376,825		

Austria	Program Name/Organization	Indicators of scale	Source of public funds	Public Funding (in US\$)	Other funding (in US\$)	Year	
Exchange of individuals:	Austrian Cultural Forums	500 individuals		Funded through Cultural Forums			
	Young Artist Student Studio Scholarship program	7 cities	State Sec. For Arts/ Federal Chancellery				
Exchange of performances/exhibits:	Austrian Cultural Forums	4,000 individuals					
Language Studies:	5 Austrian Language Institutes	10,000 students	Foreign Ministry	\$782,772			
			Earned		\$1,956,930		
Infrastructure Centers/Institutes:	Austrian Cultural Forums	28 forums	Foreign Ministry	\$5,009,741		2002	FY
	Austria Libraries - 20 Countries	44 libraries	Foreign Ministry	\$469,663		2002	FY
Staffing/ Personnel:	Foreign Service and Private	25% of FSO	Foreign Ministry	\$1,878,653		2002	FY
Country studies:	Austrian Studies Program and/or Chairs	10 - 15 sites	Foreign Ministry	Funded through Cultural Forums			
International Cooperation:	International Archeological Institutions	3 institutions	Federal Ministry of Education, Science and Culture				
Trade related:	NOT APPARENT						
Total Identified Spending:				\$8,140,829	\$6,183,899		

Canada	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>	
Exchange of Individuals:	Travel Grants		CCA	\$460,197		2002	FY
	International Programs		DCH	\$68,719,124		2002	FY
Exchange of Performances/Exhibits:	International Promotion		CCA	\$1,379,974		2002	FY
	Promotion and Touring		DFAIT	\$4,829,909		2002	FY
Language Studies	La Francophonie	490 schools					
Infrastructure - Centers/Institutes:	Corporate Management	662 employees	DCH	\$40,295,814		2002	FY
Staffing/ Personnel:	Canada-based FTEs	210	DCH				
	locally based FTEs	224					
Country Studies:							
International Cooperation:	Canadian Commission for UNESCO		CCA	\$1,033,615	\$349,000	2002	FY
	Japan-Canada Fund	\$190,000 Canadian in grants	Gift of Japan		\$1,656,079	1988/1996	FY
Trade Related:	Canadian Identity	432 employees	DCH	\$370,445,895		2002	FY
Total Identified Spending:				\$487,164,528	\$2,005,079		

France	Program Name/Organization	Indicators of scale	Source of public funds	Public Funding (in US\$)	Other funding (in US\$)	Year
Exchange of individuals:	International Exchanges	36,300 individuals	DGCID			
	Youth Exchanges		DGCID	\$1,989,825		
Exchange of performances/exhibits:	Film Showings	5500 events	DGCID/Cultural Centers	\$647,181,500		2001 FY
	Exhibits	1300 shows				
	Concert, dance and theatre	3,700 events				
	AFAA (French Association for Artistic Action)	1,100 projects	MCC	\$17,377,810	\$3,415,866	
			DGCID	\$865,454		
Language Studies:	Language Classes	320,000 students in 138 countries	Alliance Francaise			
	Language Classes	81,000 children; 140,000 adults and teens; 1.5 million teaching hours	French Cultural Centers/DGCID			
	Publications	8,800 publications and 9 million library loans				
Infrastructure Centers/Institutes:	Cultural Network	151 Cultural Centers; 219 Alliance Francaise	DGCID	\$52,564,558	\$83,738,491	
	AFAA (French Association for Artistic Action)		DGCID			
	Capital and multi-year		MCC			
			DGCID	\$326,310,000		
Staffing/ Personnel:	Cultural Attaches	180 individuals	MFA			
Country Studies:	NOT APPARENT					
International Cooperation:	UNESCO Angkor preservation project	140 missions in 60 countries	MFA	\$2,868,665		
Trade related:	NOT APPARENT					
Total Identified Spending:				\$1,049,157,812	\$87,154,358	

Japan	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>
Exchange of individuals:	Artist and Specialist Exchange		Agency for Cultural Affairs (ACA) - Div. Of MEXT*	\$5,975,307		2001 (projected)
	International Exchange/ Asia Center		Japan Foundation			
	Exchange of Persons		Japan Foundation	\$17,169,658		2000 FY
Exchange of performances/exhibits:	Exchange of Performances		ACA	\$15,441,058		2001 (projected)
			Japan Foundation	\$23,460,767		1998 FY
Language Studies:	Language Education (see country studies)		Japan Foundation			
	Japan Exchange and Teaching Program	6000 individuals	4 Ministries			
Infrastructure - Centers/Institutes:	Japan Foundation / Operating Costs		Japan Foundation	\$34,114,931		2000 FY
	Asia Center Programs	8 centers	Japan Foundation	\$9,457,440		1998 FY
	Overseas Offices	10 offices	Japan Foundation	\$8,111,126		1998 FY
Staffing/ Personnel:	Foreign Service		Japan Foundation	\$35,477,866		
Country studies:	Japanese Studies		Japan Foundation	\$43,098,668		2000 FY
International Cooperation:	International cultural property projects		ACA	\$1,554,078		2001 (projected).
	Cultural Cooperation Programs		Japan Foundation	\$1,853,259		1998 FY
	Center for Global Partnership		Japan Foundation	\$14,144,607		1998 FY
	Copyright Cooperation		ACA	\$440,461		2001 (projected)
Trade related component:	NOT APPARENT					
Total Identified Spending:				\$210,299,227		

* Minister of Education, Culture, Sports, Science and Technology

Netherlands	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>
Exchange of Individuals:						
Exchange of Performances/Exhibits:	Netherlands Culture Funds		MFA/HGIS	\$12,166,650		2003 budgeted
Language Studies	NOT APPARENT					
Infrastructure - Centers/Institutes:	Embassy Cultural Projects Program		MFA/HGIS	\$977,658		
			MECS	\$244,414		1998 FY
Staffing/ Personnel:	Foreign Service Personnel	111 Officers	MFA/HGIS	\$2,691,631		1998 FY
Country Studies:	NOT APPARENT					
International Cooperation:	Cultural Heritage Framework		MFA/HGIS			
Trade related:	NOT APPARENT					
Total Identified Spending:				\$16,080,353		

Singapore	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>
Exchange of individuals:	ArtsFund (Arts Network Asia)		Singapore Totalisator Board	\$87,500		2000 FY
	NAC Artist and Arts Management Exchanges	120 individuals	National Arts Council	\$1,698,273		2000 FY
Exchange of performances/exhibits:	NHB exhibits		National Heritage Board			
	Arts Festival, tourism, and NAC international projects		NSTB	\$5,660,911		2000 FY
			National Arts Council			
Language Studies	NOT APPARENT					
Infrastructure - Centers/Institutes:	Singapore International Foundation					
	National Arts Council					
Staffing/ Personnel:		27 full missions, 14 consulates				
Country Studies:	NOT APPARENT					
International Cooperation:						
Trade Related:	YES					
Total Identified Spending:				\$7,446,684		

Sweden	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>
Exchange of individuals:	Swedish Institute	1172 scholarships	Swedish Institute	\$7,431,795		
Seminars (education):	UNESCO	21 seminars	Ministry of Education and Science	\$2,359,300		
Exchange of performances/exhibits:	Solely Swedish Institute (projects)	180 projects, 44 youth projects	Swedish Institute	\$6,959,935		
Language Studies		40,000 students				
Materials:	Publishing	73 books	Swedish Institute			
Infrastructure - Centers/Institutes:	Swedish Institute		Ministry of Foreign Affairs	\$14,155,800		2003
	Nordic Council					
	Nat. Council for Cult. Affairs					
Staffing/ Personnel:	Swedish Institute	90				
Country studies:		130 folk schools, 63 university programs				
International Cooperation:	Nordic Council		Ministry of Culture			
Trade related:	YES					
Total Identified Spending:				\$30,906,830		

United Kingdom	<i>Program Name/Organization</i>	<i>Indicators of scale</i>	<i>Source of public funds</i>	<i>Public Funding (in US\$)</i>	<i>Other funding (in US\$)</i>	<i>Year</i>
Exchange of individuals:	Incoming Individuals		Visiting Arts	\$442,860		2002 (minimum)
Exchange of performances/exhibits:	Outgoing Artists and Art events	3000 Arts Events	British Council			2000
		16,000 individuals				2002
Language Studies	English Language Studies	1,800 teachers offering 1.1 million class hours	British Council			
	In2English Website		British Council			
Country studies:	NOT APPARENT					
Infrastructure - Centers/Institutes:	British Council Network	109 British Council Offices	FCO	\$213,964,551		2001
			Other	\$462,542,852		
Staffing/ Personnel:	UK Embassies	200 Embassies	FCO			
Country studies:	NOT APPARENT					
International Cooperation:	NOT AVAILABLE					
Trade related:	YES					
Total Identified Spending:				\$676,950,263		

Exchanges: Individuals and Events

All the countries in the examined sample engage in cultural exchanges that involve either individuals or events such as touring performing groups or exhibits. In some countries, indications of the number of these exchanges separate individuals from events. In many instances, they are combined. Individuals may be artists, art students, and arts administrators. It is not always clear whether educational and cultural exchange numbers are separated or combined. In some countries, most notably the **United Kingdom**, outgoing exchanges are separately administered from incoming exchanges. In cases where either individuals or events tour to more than one foreign site, it is unclear whether they are counted multiple times. At least one ICR official noted that since they worked through a network of nongovernmental organizations, they did not have reliable figures but were beginning to devise a system for collecting such information.

- › A number of countries indicate that they target some of their exchange programs to youth and/or young artists (e.g., **Austria's** student studio scholarships, **Sweden's** youth projects, and **France's** youth exchanges).
- › Indications of scale are only suggestive because the quality and completeness of exchange information varied greatly from country to country.
- › **France** reported support of over 36,000 exchanges of individuals and 11,000 events in 2000, with the Foreign Ministry spending nearly \$650 million and the Cultural Ministry adding another \$18 million for such activities.
- › **Australia** reported funding 3,296 exchanges of individuals and events in 2001 spending over \$37 million on these activities.
- › **Austria** reported exchanges of 500 individuals and 4,000 events that were managed by Austrian Cultural Forums in 28 locations.
- › **Sweden** awarded 1,172 exchange scholarships, cooperated in 21 international conferences, supported 180 events and 44 youth projects and committed over \$16 million to their support.
- › The **United Kingdom** reported support for outgoing cultural exchanges involving 3,000 events and 16,000 individuals in 2002. The Foreign Office committed additional funds in the amount of \$443,000 to support incoming international exchanges.
- › **Singapore** underwrote 120 artist and arts management exchanges in addition to an unspecified number of other exchanges of artists and exhibitions in 2000.
- › **Japan, Canada, and the Netherlands** all report supporting cultural exchanges and indicated substantial funding levels. Japan reported spending approximately \$61 million in 2001; the Netherlands indicated approximately \$12 million in 2003; and Canada reported \$75 million in 2002.
- › **China**, which has cultural collaboration agreements with 121 countries, reports that in 1998-99 approximately 20,000 people were involved in cultural exchanges.

Language Studies and Foreign Language Materials

These are some of the largest international cultural relations programs. Language study programs are often offered by a network of nongovernmental language or cultural institutes operating on a global scale. Such language programs often generate substantial income in the form of student fees that augment the funds provided by the foreign ministry. Sometimes other government departments and agencies provide additional funds for language study and teacher

training programs. Publications and libraries can also be part of language study program activities. Some countries produce materials and information (both in print and online) in multiple languages for people abroad. For example:

- › **Japan** supports the Japan Exchange and Teaching Program (JET) that serves 6,000 individuals and is funded by four ministries.
- › Through the British Council, the **United Kingdom** employs 1,800 language teachers who conduct 1.1 million class hours of language training abroad.
- › **France** supports language and publishing programs managed by both the Alliance Française and the French Cultural Centers. The Alliance Française reports French language classes offered to 320,000 students in 138 countries, while the cultural centers report teaching 1.5 million hours and serving 81,000 children, and 140,000 adults and teens. In addition, cultural diplomacy funds support approximately 8,800 French publications and 9 million items for library loan.
- › **Canada**, because of its dual linguistic identity, promotes its language industries as expert in second language teaching in both English and French and encourages foreign students to study languages in Canada.
- › **Australia** offers an English language program and materials to 3,000 schools in Korea through the bilateral Australia-Korea Foundation. It also emphasizes foreign language presentations at the Department of Foreign Affairs and Trade website and produces promotional materials in seven languages: Arabic, Chinese, French, Indonesian, Japanese, Spanish and Vietnamese.
- › Neither the **Netherlands** nor **Singapore** appear to engage in language studies and foreign language materials production.

Infrastructure/Centers and Institutes & Staffing/Personnel

All countries provide an infrastructure for international cultural relations through embassies and consulates abroad. Some also provide a personnel infrastructure in the form of Foreign Ministry staff dedicated to managing international cultural relations. Most support and work through a network of nongovernmental organizations with staffs that may include delegated foreign service personnel, private employees and foreign nationals. In addition, these networks of cultural centers, institutes, fora, and libraries themselves constitute an organizational infrastructure for the administration of international cultural relations programs.

- › The most common foreign service personnel involved are the cultural attachés or counselors who work in the embassies and consulates. Additional personnel might be posted at the Foreign Ministry itself. For example, **Austria** estimates that approximately 25% of its ministerial staff are engaged in cultural diplomacy activities.
- › The **United Kingdom** employs the British Council network and Visiting Arts as a cultural diplomacy organizational infrastructure.
- › **France** supports an international cultural network composed of 151 French cultural centers and 219 Alliance Française offices.
- › **Japan** works primarily through the Japan Foundation, which operates 8 Asia centers and 10 overseas offices.
- › In **Canada**, the Department of Foreign Affairs and International Trade has delegated much of the management of international cultural relations to the Department of Canadian Heritage. DCH employs over 400 people in its

international programs: half in Canada and half abroad. In addition, DCH employs another 400 people in trade-related activities as part of the Canadian Identity initiative.

- › The **Austrian** Foreign Ministry supports a set of 44 libraries in 20 countries, located primarily in East/Central Europe. The Foreign Ministry commonly provides books, library scholarships, and research grants while local partnering libraries and universities that provide facilities and pay staff.

Country Studies

Some countries support country studies programs that underwrite centers, institutes, or endowed chairs at foreign universities. For example,

- › **Austria** has supported the establishment of Austrian study centers at the University of Minnesota, a visiting professorship in Austrian studies at Stanford University and the Schumpeter Chair in Austrian studies at Harvard University.
- › The **Japan** Foundation spends approximately 30% of its annual budget to support Japanese studies programs.
- › Country study activities are not evident in Singapore, the Netherlands, the United Kingdom, France, or Australia. Canadian Studies program activities are supported as part of its social science, research and educational activities rather than as part of its cultural diplomacy programs.

International Cooperation

Most countries engage in some sort of international cultural cooperation as part of their cultural diplomacy efforts. These are increasingly evident in European countries both as the European Union encourages cooperative efforts and as efforts to establish a common European identity proceed. In addition, many countries are involved in UNESCO-sponsored projects and programs in international cultural cooperation, cultural preservation, and cultural development. In addition to these, other examples were found:

- › Both **France** and **Austria** maintain international archeological projects and research activities.
- › **Japan** provided a two-installment endowment to underwrite the establishment of the Japan-Canada Fund supporting international cultural collaborations.
- › **Sweden** facilitates international cultural cooperation through the Nordic Council in Northern Europe and also with the Council of the Baltic Sea States. In addition, the Swedish International Development Authority manages large cultural projects in foreign affairs, trade, third world development and East/Central Europe.
- › **Japan's** Ministry of Foreign Affairs supports international efforts to preserve and utilize cultural properties, heritage, theatrical performances and exhibitions related to culture through a Cultural Grant in Aid award that is available to developing countries. It has also participated in various World Heritage projects conducted by UNESCO. The Japan Foundation maintains a Center for Global Partnership and considers its implementation of international copyright agreements to be a form of international cultural cooperation.

Table 3 - Programs and Funding: A Multi-Country Comparison (in US\$)

<i>Per Capita ICP (Based on Identified Public Spending)</i>	\$2.32	\$0.99	\$3.66	\$17.57	\$1.66	\$1.00	\$1.69	\$3.51	\$3.57
	Australia	Austria	Canada	France	Japan	Netherlands	Singapore	Sweden	UK
population =	19.5 million	8.2 million	31.9 million	59.7 million	127 million	16 million	4.4 million	8.8 million	60 million
Exchanges:	\$43,257,056	\$+?+\$	\$75,389,204	\$667,406,000	\$62,046,790	\$12,167,000	\$7,446,684	\$16,751,030	\$443,000
Language Studies:	\$+?+\$*	\$782,772	\$+?+\$	\$+?+\$	<i>Not Apparent</i>	<i>Not Apparent</i>	<i>Not Apparent</i>	\$+?+\$	\$+?+\$
Infrastructure - Centers/Institutes:	\$2,029,899	\$5,479,404	\$40,295,814	\$378,875,000	\$51,683,497	\$1,222,000	\$+?+\$	\$14,155,800	\$213,965,000
Staffing/ Personnel:	\$+?+\$	\$1,878,653	\$+?+\$	\$+?+\$	\$35,477,866	\$2,692,000	\$+?+\$	\$+?+\$	\$+?+\$
Country Studies:	<i>Not Apparent</i>	\$+?+\$	\$+?+\$	<i>Not apparent</i>	\$43,098,668	<i>Not Apparent</i>	<i>Not Apparent</i>	\$+?+\$	<i>Not Apparent</i>
International Cooperation:	\$+?+\$	\$+?+\$	\$1,033,615	\$2,869,000+	\$17,992,405	\$+?+\$	\$+?+\$	\$+?+\$	\$+?+\$
TOTAL IDENTIFIED PUBLIC SPENDING:	\$45,286,955 +	\$8140829 +	\$116,718,633 +	\$1,049,158,000 +	\$210,299,227 +	\$16,079,000 +	\$7,446,684 +	\$30,906,830 +	\$214,417,000 +
Foreign Ministry Spending (as percent of Identified Public Spending)	81.87%	100.00%	4.14%	98.34%	88.87%	98.49%	0.00%	92.37%	100.00%
Foreign Ministry Spending:	\$37,076,876	\$8,140,829	\$4,829,909	\$1,031,781,000+	\$186,888,323	\$15,836,000	\$0	\$28,547,530	\$214,417,000

* Additional unidentified funding

Comparative Funding Analysis

Table 3 collapses the detailed information found in Table 2 so that only program category totals are displayed in U.S. dollars. Before examining the chart a few caveats and explanation are in order.

Reading Table 3

- The symbol “\$+?+\$” indicates that program activity was found but no funding information was available. However, since the programmatic activity does exist, it would add to the country’s total spending for international cultural relations.
- The notation of “Not Apparent” means either that no evidence was found of this category of program activity or else evidence was found indicating an explicit decision not to engage in such activities.
- The bolded figure in each country column that indicates a total should be read with two caveats in mind:
 - › First, it represents a total only of IDENTIFIED public spending, in a number of instances, programs provided project examples rather than programmatic totals—hence a complete total would probably be higher.
 - › Second, the symbol “\$+?+\$” is an indication that, if we had the numbers, the total would increase. Hence, for eight of the nine sample countries, the “total identified public spending” carried a dollar amount “+”. This means that the total would increase with additional information. Japan, which works primarily through the Japan Foundation, is the only case for which detailed financial information is available and so does not carry a “+”.
- The bottom two lines of Table 3 indicate the percentage of identified total public spending that comes from the foreign ministry and the dollar amount for this proportion.

Observations

- › The largest programmatic funding allocation supports the exchange of individuals and events.
 - The program budget for exchanges ranges from a high of \$667 million for France, through substantial budgets in Canada (\$75 million), Australia (\$43 million) and Japan (\$62 million). The smaller countries of Netherlands, Singapore and Sweden report considerably lower amounts.
- › There are two exceptions to this pattern:
 - A dollar figure is not available for Austria. If it were, it would probably match the overall pattern.
 - In the case of the United Kingdom, it appears that most funds are allocated to the program administration agent—the British Council—to cover both operating and regranting exchange funds.
- › The substantial majority of funds for cultural diplomacy activities originates with the Foreign Ministry.
 - In the five countries where this is the case, the proportion ranges from 81.87% (Australia) to 98.34% (France)
 - In Canada, most of the funding for international cultural relations is budgeted to the Department of Canadian Heritage rather than to the

foreign ministry, hence the unusually low percentage figure of 4.14%. However, funds not accounted for in Table 3 that concern trade-related activities involving Canadian cultural identity or cultural exports do reside in the Department of Foreign Affairs and International Trade. A similar situation is found in Singapore.

- › Perhaps the most telling figure is the top line on Table 3—the per capita spending for each country. By calculating the per capita figure, we can adjust for country size.
 - As Table 3 indicates, France has the highest per capita spending at \$17.57, while the Netherlands and Austria come in at the lower levels of \$1.00 and 99 cents, respectively.
 - The gap between the highest per capita spending—France at \$17.57—and the next highest (Canada at \$3.66) is considerable. Indeed, France spends roughly 4 times as much per capita on cultural diplomacy than does Canada.
 - Canada, Sweden, and the United Kingdom spend approximately the same amount on international cultural relations. These countries are not only quite different, but also bring different goals and priorities to their conduct of ICR.

Drawing on information contained in Juliet Antunes Sablosky's background paper on **United States** support for cultural diplomacy (2003), a comparable figure for the U.S. can be calculated and compared to this set of foreign nations.

- In calculating the total U.S. State Department spending on cultural diplomacy, we chose to err on the side of possible over-estimation. Hence, the full amounts for three programs (the Fulbright Program, the International Visitor Program, and the Speakers Program) have been included even though Sablosky breaks out a proportion of the first two programs that seem to have been earmarked for Arts and Humanities exchanges and visitors. This allows greater comparability to the figures for other countries that may include both cultural and educational activities.
- The amount approximately comparable to those found in Table 3 for other countries would be:
 - › Total U.S. State Department funding for cultural diplomacy activities equals \$184,359,000. This is considerably less than France, \$30 million less than the UK, and \$25 million less than Japan.
 - › Therefore, U.S. per capita spending is 65 cents – less than all of the nine comparison countries.

Table 4 presents three comparative rank orderings of international cultural relations spending, according to: (1) Total identified public spending, (2) total identified Foreign Ministry spending, and (3) per capita spending.

Table 4: International Cultural Relations – Comparative Rank Orderings

	Per Capita	Total Identified Government Spending	Total Identified Foreign Minister Spending
1.	France	France	France
2.	Canada	UK	UK
3.	UK	Japan	Japan
4.	Sweden	Canada	Australia
5.	Australia	Australia	Sweden
6.	Singapore	Sweden	Netherlands
7.	Japan	Netherlands	Austria
8.	Netherlands	Austria	Canada
9.	Austria	Singapore	Singapore

From this comparison, we can make a number of observations:

- › On all measures, France is the leader in supporting cultural diplomacy activities, with the United Kingdom ranking in second place on two measures and third in per capita spending. Canada ranks second in terms of per capita spending but fourth on total identified public spending and eighth in total foreign ministry spending. Hence, depending on the measure used, Canada’s comparative position varies considerably.
- › The Netherlands, Austria, and Singapore tend to be at the bottom of the listings, although they rank slightly differently on each of the three measures. Compared with the size and resources of many of the other countries, this may be largely a matter of size.
- › Japan ranks third in terms of total identified government spending and total foreign ministry spending, but falls to seventh place in per capita allocations to cultural diplomacy. In other words, Japan allocates considerable resources to cultural diplomacy, but its large population seems to diminish the per capita showing.
- › Australia, Canada, and Sweden seem to show the most dramatic variations among the three measures, reflecting more varied structural arrangements for the administration of international cultural relations, as well as trade emphases not evident in many other countries (Australia and Canada) or distinct regional emphases (Sweden).

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The Arts Council (Ireland) website: www.artscouncil.ie/english.asp?page=archive/future/sweden.htm

United Kingdom

The Foreign and Commonwealth Office website: www.fco.gov.uk/

The British Council website: <http://www.britishcouncil.org/>

Visiting Arts website: www.britishcouncil.org/visitingarts/home.html

UK Cultural country profile, Compendium of Cultural Policies in Europe. Available at:
www.culturalpolicies.net/

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International Cultural Relations: A Multi-Country Comparison

Country Profiles:

Australia
Austria
Canada
France
Japan
Netherlands
Singapore
Sweden
United Kingdom

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Australia

Background¹

Australia refers to its cultural diplomacy activities as international cultural relations (ICR). In the Department of Foreign Affairs and Trade (DFAT), ICR is an integral part of the Government's unified strategy to protect and advance the interests of Australia and Australians internationally.

Principles and Priorities

The twin goals of Australia's ICR are:

- to project a positive image of Australia
- to utilize this image in advancing its foreign policy interests and promoting the export of Australian cultural products.

This positive image emphasizes Australia's unique history and geography, its strong economy and trade performance, a record of innovation, cultural sophistication and cultural diversity. Its priorities focus on expansion of trade, and on the promotion of institutional, organizational and person-to-person linkages to promote mutual understanding. DFAT's image projection strategy seeks to counter the belief that Australia has a European-derivative culture and to promote internationally many unique, high-quality Australian cultural assets. DFAT's strategy acknowledges the strength and depth of these assets, stressing the international reputation for excellence in Australian theatre, contemporary dance, film, television, interactive multi-media, music, visual arts, indigenous arts, cultural heritage and conservation services, and national collecting institutions.

ICR is a malleable format depending on foreign policy geographic and policy goals. Four priority regions are identified for the promotion of Australian cultural activity touring and exchange programs: Western Europe, North America, North Asia and Southeast Asia.

¹ Information for this profile was obtained from the following sources:

Department of Foreign Affairs and Trade:

“Promoting Australia's Culture Abroad,” available at www.dfat.gov.au/aicc/paca

Annual Report (2001-2002), available at www.dfat.gov.au/aib2001/index.html

Further information: www.dfat.gov.au/facts/culture_arts.html

www.dfait-maeci.gc.ca/tnanac/canculture-en.asp

2002-03 Budget, available at http://203.6.171.3/budget/2002-03/bp4/html/01Prelims.html#P61_1195

Let's Tour Export, available at www.fuel4arts.com

Department of Communications, Information Technology and Arts website:

www.dcita.gov.au/cgi-bin/graphics.pl?path=1876

The Australia Council website: www.ozco.gov.au/about/aboutus/profile.html

Administrative Structure

Their international cultural relations program has a complex administrative structure, which includes coordinating and managing bodies that synchronize government interests and cultural activities between producers, artists, official missions, and partners abroad. The major groupings include: inter-agency collaborations, agency-industry cooperation, international agency coordination, public/private organizations, overseas posts, the Australian Trade Commission (Export Market Development Grants), State and Territory Arts Authorities, Australian producers and/or promoters, and specialized cultural entrepreneurs.

DFAT: Department of Foreign Affairs and Trade

AICC: Australian International Cultural Council

DoCITA: Department of Communications, Information Technology and the Arts

The **DEPARTMENT OF FOREIGN AFFAIRS AND TRADE** (DFAT) provides general international policy guidelines and coordinates a wide-ranging public diplomacy program. In 2001-02, DFAT allocated A\$61,184,000 for ICR programs with a primary focus on Australia's image promotion, plus an additional A\$510,000 in sponsor contributions and earned income. International cultural exchanges are implemented primarily by the public/private **Australian International Cultural Council** (AICC), which works under the directive of DFAT.

- **AICC** is charged with managing and monitoring both international alliances/bi-lateral agreements, and a series of rolling three-year strategic plans for international cultural promotion and arts exports that coordinates the activities of government agencies and the cultural community. Formed by the Minister of Foreign Affairs in 1998, the AICC is a consultative group of 21 public/private members with a common interest in international promotion of Australian arts and culture. The members include the Minister for the Arts and Sports, the chair and CEO of the Australia Council, Artistic Directors of major Australian Festivals, the chair of the Cultural Ministers Council and representatives from the Ministry of Foreign Affairs and Trade.
- The export and trade policy for culture is managed by the Australian Trade Commission, **Austrade**. A division of DFAT focused on trading Australian cultural goods, Austrade also supports market development for specific Australian clients.
- Bilateral programs are funded by DFAT and implemented by bilateral Councils, Institutes, and Foundations. The **Australia-China Council** (ACC) pursues cultural and educational exchange with the purpose of expanding Australian activities in Taiwan and promoting Australia. Program focus includes long-term exchange in education, culture and business. The **Australia-India Council** (AIC) promotes mutual understanding through contacts and exchanges in arts and education, news, media, and film using this as a complement to the strategic dialogue and defense issues. The **Australia-Indonesia Institute** (AII) religious/cultural leader, youth and teacher exchange projects are designed to build broad-based community links with Indonesia. Exchanges are used as vehicles to promote mutual religious understanding and to improve cultural and societal understanding. The **Australia-Korea**

Foundation manages educational, literature, cultural and artistic exchanges as well as projects to promote Australia and Korea linkage while providing networking opportunities. The **Australia-Japan Foundation's** activities focus on updating Japanese perceptions of Australia and creating an informed constituency in a bilateral mutual relationship focusing on cultural exchange.

- AICC also works in collaboration with the **Australia Council**, the national cultural agency.

In international cultural affairs, the **DEPARTMENT OF COMMUNICATIONS, INFORMATION TECHNOLOGY AND THE ARTS (DoCITA)** furthers DFAT's unified strategy for promoting Australia's image and the arts and culture of Australia.

- The **Australia Council** is an "arms length" division of DoCITA and has the responsibility to reflect Australia's evolving national identity to its citizens and the world. It is the main national cultural funding and advisory agency, receiving its funds from DoCITA's appropriation. It supports Australian artists and arts organizations in creating, presenting, touring and promoting their work to wider audiences both nationally and internationally. The total operating budget for the Australia Council in 2001-02 was A\$131 million, of which A\$54.8 million came from DoCITA. At least A\$10.2 million (or 18.6%) of the Australia Council's budget was expended in grants for international initiatives.

Program Activities

Exchanges and Exhibits:

- DFAT directly manages a small number of programs with a regional or global focus by:
 - › undertaking contractual arrangements with specialized cultural entrepreneurs;
 - › managing the Government's contracts with ABC Asia Pacific, an Australian satellite television service targeted at the Asia-Pacific region, as well as Asian touring programs of visual arts (Asialink) and fine music (Musica Viva);
 - › working with DoCITA, has launched an online photographic library, and developed its website as a key information platform including on-line educational and promotional tools.
- AICC programs include: cultural exchanges, education, training, internships, information networks, cultural exports, encouraging private sector sponsorship, the *Visits* program and *Arts Market*. Activities strategically planned to develop and support Australia's cultural diplomatic activities include: researching and working with foreign cultural promotion agencies; organizing priority events such as festivals during the 2002 Sydney Olympics, the Adelaide Arts Market, and partnering with sports events to develop and support cultural exhibits.
 - › In 2001-02, these programs supported 1,687 Australian performing groups, artists, and exhibitors. Other types of educational and cultural diplomacy activities organized in 2001-02 included an additional 1,427 projects. Exchanges included: 15 visitors from 11 countries plus Festival

Support – Adelaide Festival; 130 artists participated in BAM – Next Wave Downunder - theatre, literature, dance, new media, music, film; Special Visits Programs (37); publications produced/distributed (3,703) and television programming for the Sydney Olympics (which reached an estimated 400 million viewers worldwide).

- The Australia Council receives funds from DoCITA for its market development programs, which support both national and international programs. Australian artists and arts organizations receive funds from the **Australia Council** for overseas touring, exhibitions, and publishing of Australian art, professional development for artists, and international marketing development. Examples include the Visiting International Publishers program, the biennial Australian Performing Arts Market, the Contemporary Music Export Development program and Australian representation at key overseas arts fairs and markets.

Language studies:

- Through a DFAT bilateral program, Korea receives secondary school kits of Australia cultural promotions for 3000 schools, which is part of the official curriculum.
- DFAT has placed greater emphasis on foreign language presentations on the departmental website, with online versions of the *Australia in Brief* publication available in six languages. It has produced printed versions of Australia's promotional booklet in Arabic, Chinese (traditional and simplified), French, Indonesian, Japanese, Spanish and Vietnamese.

Staffing and Personnel: International missions are under the jurisdiction of DFAT. The majority of cultural posts are filled by the International Public Affairs Branch and (the International Cultural Relations Branch of the Public Affairs Division). An example of numbers for 1995 include 20 Australian public affairs officers at 20 posts and cultural officers at five posts who manage the major overseas elements collaborating with the two branches. All diplomatic missions and departmental regional offices are involved to varying degrees.

Country Studies: DFAT fully funded 34 international journalists from 13 countries to visit and write about Australia.

Austria

Background¹

The idea of cultural diplomacy is generally referred to as “international cultural policy” or “foreign cultural policy.” The foreign policy environment in which Austria’s international cultural policy operates has changed significantly since 1989. First, the close of the Cold War ended the political division of Europe and also opened the possibility of addressing not only the rational, issue-oriented diplomatic concerns but “more emotional and identity laden concerns involving history, culture, language, religion and morality.”² Second, with Austria’s entry into the European Union, a strategy of using cultural capital to generate social capital gained momentum from the European integration movement. Geo-politically, as the further enlargement of the European Union advanced, Austria was also positioned to exercise a different role with regard to regional cultural relations in Central and South East Europe. This new context is reflected in Austria’s international cultural policy.

Principles and Priorities

International cultural policy is regarded as “an integral part of foreign policy” directed to “creating ways and means of acting as a vehicle for the communication of Austrian culture abroad and promoting cultural dialogue.” Its task is to cultivate and shape the image of Austria abroad, building on its historical cultural accomplishments as well as developing a modern and more realistic image of Austria. International cultural policy encompasses art and culture, science and culture, and education and culture. Four assumptions underlie Austria’s international cultural policy:

- Culture shapes the image of Austria on the world stage. For the majority of people, the first contact with Austria is made via culture.
- Cultural policy is a factor in international competition. An active international cultural policy is therefore of vital interest to Austria.
- International cultural policy means securing Austria’s unique identity in the face of globalization and standardization.

¹ Information for this profile was obtained from the following sources:

Austrian Federal Ministry for Foreign Affairs website: www.bmaa.gv.at/kultur/kulturinstitute.html.en

“The New Concept for International Cultural Policy (12 March 2001)

“Information on the Directorate-General for Cultural Policy”

Austria country profile, Compendium of Cultural Policies in Europe, available at www.culturalpolicies.net/profiles/pprintm.asp

Personal interview with Dr. Emil Brix, Leiter der Kulturpolitische Sektion, Bundesministerium für auswärtige Angelegenheiten (Federal Foreign Affairs Ministry), Vienna, Austria, 11 March 2003

² Brix, personal interview, 11 March 2003

- International cultural policy is an element of international conflict prevention and post-conflict management.

Austria has six thematic priorities to its international cultural policy:

1. Europe and European Values
2. Innovation from Tradition
3. Facing Austria's 20th Century History
4. Culture for the Enlargement of the European Union
5. Culture for Stability in the Balkans
6. Culture for Development in Third World countries

Austrian international cultural policy tends to be project oriented, aims toward cooperative cultural relations, and is global in coverage. Within the global scope, projects tend to focus on areas where there are established cultural relations (e.g., with cultural neighbors such as Poland, Slovakia, Slovenia, the Czech Republic); on special interests; or on global cultural centers (such as New York City where a new Austrian cultural forum was opened in 2002). Global cultural centers include NY, London, Paris, Rome, Tokyo, Madrid, Moscow and Berlin. Regional allocation of international cultural policy funds are as follows: 28% for EU countries, 33% for other European countries, 28% for the rest of the world, and 10% that is not allocated to specific regions.

FMFA: Federal
Ministry of Foreign
Affairs
(Bundesministerium
für auswärtige
Angelegenheiten--
BMAA)

BKA: State
Secretary for the
Arts and Media at
the Federal
Chancellery

Administrative Structure

The **AUSTRIAN FEDERAL MINISTRY OF FOREIGN AFFAIRS** (Bundesministerium für auswärtige Angelegenheiten--BMAA) is responsible for the conceptual and organizational management of international cultural policy. Two other federal agencies are also concerned with programs for exchanges and/or promotion of the arts. The **Federal Ministry for Education, Science and Culture** is concerned with promotion of Austrian science abroad and with educational exchanges. The **State Secretary for the Arts and Media at the Federal Chancellery** (BKA) is responsible for promotion of visual and performing arts, film and new media, literature and publishing, architecture and design, as well as regional bilateral, multilateral and EU cultural coordination.

Program Activities

In 2002, it budgeted 5.8 million Euros to international cultural affairs which represents 11% of the Ministry's budget. In addition, another 17.3 Euros (or 5.8%) are expended to support Foreign service personnel working on cultural affairs. Thus, total Foreign Affairs Ministry expenditures on international cultural program activities are approximately 49.9 Euros or 16.8% of the total Foreign Ministry budget. The primary programmatic activities of Austrian international cultural policy include cultural exchanges, libraries and information centers, and German language institutes. They also support Austrian Studies programs. Three sets of organizations are the instruments for this policy administration:

Exchanges: A world-wide network of 28 Austrian Cultural Forums operate independently with regard to program content with administration and personnel handled by the local Embassy whenever possible. A unified corporate design and logo is being developed for these centers which will engage in a joint marketing approach to create a new brand name for Austrian

international cultural policy. These centers provide know-how, infrastructure and a constantly growing network of contacts and venues to support Austria's cultural exchanges.

- Each Forum receives an annual budget through the Ministry of Foreign Affairs and is staffed primarily by embassy cultural officers who administer project grants. The Ministry estimates that 25% of its personnel are dedicated to international cultural policy activities.
- Approximately 500 individual cultural exchanges and 4000 public cultural events occur annually. Exhibits secure the most project support (1.9 million Euros/2002), with music (1.1 million Euros) and theatre and literature (693,000 Euros) also being substantial activities.

Language Studies:

- A set of 44 Austria Libraries is located in 20 states, primarily in the eastern Central European area (Osterreich-Bibliotheken). Each library holds approximately 6,000 books each. These libraries are attached to local libraries and universities who act as supporting partner organizations that provide the facilities and pay the library staff. The Austrian Foreign Ministry purchases the books and provides library scholarship and research grants. Establishing web portals for the libraries is a priority activity.
 - › In 2002, the Foreign Ministry budgeted 423,000 Euros for these libraries or 7% of its foreign cultural policy budget. This represented about one-tenth of the operating costs of the library system (4.4 million Euros)—the balance of which was provided by local sponsors and partners.
- Five Austrian Language Institutes offer courses in German language study outside Austria reaching approximately 10,000 fee-paying students annually. The Language Institutes are a wholly-owned subsidiary of the Ministry of Foreign Affairs and the Minister of Foreign Affairs serves as the President of its board.
 - › In 2002, the Foreign Ministry budgeted 727,000 Euros for these language institutes, which had combined operating budget of 2.5 million Euros, much of which was earned through student fees.

Country Studies: In addition, project support for Austrian studies programs and chairs of Austrian studies have been established at higher education institutions in a number of countries, including a Center at the University of Minnesota, a visiting professorship at Stanford University, and the Schumpeter Chair at Harvard University. Other Centers can be found in Canada, Sweden, Israel, and France.

International Cooperation: The Federal Ministry of Education, Science and Culture provides support for International Archeological Institutions in Cairo, Athens and Ephesos. The State Secretariat for Arts in the Federal Chancellery supports the provision of studios, living space and scholarships for young Austrian artists in London, New York, Paris, Rome, Chicago, Fuji, and Krumau. Some of these may involve co-funding arrangements, such as the scholarship in NY at PS1 Museum, cooperatively funded by the Austrian Cultural Institute in NY and the Austrian-American Foundation.)

Canada

Background¹

Canadian Cultural Diplomacy is broadly termed international cultural relations (ICR). In 1995, the Canadian Government named the promotion and projection of Canadian culture and values a "pillar" of its foreign policy along with politics and the economy. The key objectives of Canada's foreign policy are global peace and security, as well as prosperity and employment for Canadians while promoting better worldwide understanding of Canada, its values, culture and capabilities.

In the face of globalization, converging communication technologies and increasing economic integration, another key theme of Canada's international cultural policy is the continuing search for a distinct cultural and national identity. This identity is inextricably linked with the aboriginal heritage, the diverse composition of the population, linguistic duality, regionalism, and the strong influence of the United States. The concept of cultural diversity has been raised not only in traditional cultural contexts, but also in non-cultural fora such as the G-8, the World Bank and La Francophonie as an important component to quality of life, conflict resolution and human security.

Branding Canada is the main strategy for promoting Canada's international cultural agenda. It emphasizes using the arts to communicate Canada's identity abroad. In 2003, a related initiative, *New International Instrument on Cultural Diversity*, is being developed under the Department of Canadian Heritage. This initiative would recognize the essential role of cultural diversity in social and economic development as part of the overall branding strategy.

Principles and Priorities

International Cultural Relations is a component of the more general Public Diplomacy category under the jurisdiction of the Department of Foreign Affairs and International Trade (DFAIT). Canada's ICR promotes the creation, dissemination and preservation of diverse Canadian cultural works, stories and symbols reflective of its past and expressive of its values and aspirations. DFAIT, through its Arts and Cultural Industry program, awards grants to support

¹ Information for this profile was obtained from the following sources:

Department of Foreign Affairs and International Trade website: www.dfait-maeci.gc.ca/arts/aca-en.asp
Department of Canadian Heritage

Report on Plans and priorities, available at: www.pch.gc.ca/pc-ch/pubs/rpp2001/gestion-integree_eng.htm#principaux-engagements

International Affairs Branch of The Department of Canadian Heritage websites:

www.pch.gc.ca/progs/ai-ia/index_e.cfm

www.pch.gc.ca/pc-ch/pubs/rpp2001/devel-culturel_eng.htm

International Affairs. International Relations and Policy Development. Website:

www.pch.gc.ca/progs/ai-ia/ridp-irpd/10/index_e.cfm

Trade Routes Objectives, available at: http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr/index_e.cfm

Canadian foreign policy, particularly its third pillar: the promotion of Canadian culture and values abroad.

Administrative Structure

The two main Federal Government Departments that design and implement Canada's International Cultural Relations policy are the **DEPARTMENT OF FOREIGN AFFAIRS AND INTERNATIONAL TRADE (DFAIT)** and the **DEPARTMENT OF CULTURAL HERITAGE (DCH)**. DFAIT works to increase the involvement of Canadians in international activities through outreach, consultation and participation in international exchanges and events. Long-term strategies are aimed to project Canadian values through arts promotion and academic relations. As part of DFAIT's international cultural relations program, grants are provided to Canadian groups and individuals to promote Canadian culture abroad and to foster the Canadian cultural industries. DFAIT has adopted a team approach working in collaboration with a network of partners including the Department of Canadian Heritage, Industry Canada and Statistics Canada.

DFAIT: Department of Foreign Affairs and International Trade

DCH: Department Of Canadian Heritage

IRPDD: International Relations and Policy Development Directorate

TIPD: Trade and Investment Policy Directorate

CCA: Canadian Council for the Arts

The Department of Canadian Heritage is responsible for national policies and programs that promote Canadian content, cultural participation, as well as active citizenship and participation in Canada's civic life. Its **International Affairs Branch** provides a strategic focal point within DCH to advance Canadian cultural objectives on the world stage. DCH's International Affairs Branch has two component parts: the **International Relations and Policy Development Directorate (IRPDD)** and the **Trade and Investment Policy Directorate (TIPD)**. The International Relations Directorate manages multilateral and bilateral cooperation activities. Currently, it manages the inter-department development of Canada's international cultural diversity agenda as part of the *New International Instrument on Cultural Diversity (NIICD)*. It also supports the ministerial-level *International Network on Cultural Policy (INCP)* by housing the Liaison Bureau, the Network's secretariat, which coordinates the activities of the INCP and provides policy research and advice. The Trade Directorate, TIPD, ensures that Canada's cultural and trade policy objectives are balanced and reflected in international trade and investment agreements. The *Trade Routes* program is a key initiative designed to expand international markets for Canada's arts and cultural sector. It is a primary program for DFAIT's *Brand Canada* strategy.

The Canadian Council for the Arts (CCA) fosters and promotes the study and enjoyment of, and the production of works in, the arts in Canada. In 2000, CCA received about 4% (or \$151.8 million Canadian) of the \$2.8 billion federal allocation for culture. An arm's-length agency, CCA also works with other departments managing endowments and awards for international programs. For example, the Japan-Canada Fund is administered by CCA through the Endowments and Prizes Section in conjunction with its arts disciplinary sections.

CCA and DFAIT have distinct and complementary roles in promoting Canadian art and artists. The primary role of the Council is to support the creation, production and dissemination of the

arts in Canada. DFAIT's international cultural role is to promote an enhanced and positive image of Canada abroad and to promote increased exports for Canada's cultural industries.

Program Activities

Exchanges of individuals:

- › In 2002, CCA awarded international travel grants to individual artists totaling \$667,282.
- › The *Japan-Canada Fund* uses endowment interest to support the exchange of Japanese and Canadian artists.

Exchange of groups: CCA administers an Outreach Program for International Marketing and Promotions that provides travel assistance to increase, enhance and broaden programming options for presenters and curators of professional Canadian artists. The program also assists professional music, dance and theatre artists and their managers to develop and reach new audiences and markets. Maximum grant award for international activity is \$10,000.

- › In 2002, CCA made grants totaling \$2.7 million for the international promotion of Canadian arts organizations.
- › In 2002, DFAIT spent \$7 million to promote and tour Canadian companies and exhibitions abroad.
- › CCA and DFAIT also work cooperatively on international cultural activities with CCA funding the creation of cultural production by Canadian arts organizations and DFAIT supporting the subsequent international tour of such works. The two ministries also shared a booth at the Beijing Capital Book Fair, the largest book fair in Asia, to promote Canadian literary and publishing activities.

Language Studies: Canada's language activities reflect its dual linguistic identity as seen in its involvement in the international organization, La Francophonie. The DCH supports the language industries in international efforts to promote Canada and their expertise in second language teaching, to encourage foreign students to study languages in Canada, and to promote foreign group travel to Canada. In 2000-01, six major events designed to further these objectives reached 490 schools.

As part of the promotion of Canadian heritage, French language and culture activities are supported both domestically and internationally. For example, Franco-Fest in March of 2001 brought together 480 Anglophones, Francophones, Aboriginals and Allophones in an exploration of cultural diversity and enlightenment. As part of this gathering, a friendship pact was signed by participating organizations in which all pledged to observe common principles of equity, diversity, and community.

Personnel and Staffing: DCH has a staff of 434 in international programs: 210 Canada-based FTEs and 224 locally-engaged FTEs. In addition, they employ another 432 in trade-related activities as part of *Canadian Identity* programs. The administrative structure for international directives employs another 662 FTEs.

Country Studies: Occasional awards from DFAIT and CCA may support Canadian studies, activities, or efforts to familiarize foreign writers with Canadian culture. For example, DFAIT sponsored a China tour by a delegation of five Canadian authors and the production of a brochure in Chinese on Canadian literature. The primary source of government support for Canadian studies comes from the National Research Council.

International Cooperation: Managed by CCA, the **Canadian Commission for UNESCO** allocated \$1,839,000 for international exchange projects involved with science, education and culture.

The *Japan-Canada Fund* is a bilateral agreement "to further strengthen the relations between Canada and Japan." An endowment established through a gift to the CCA by Japan, the fund received a 100 million yen (approximately \$1 million Canadian) gift in 1988 as well as another gift of \$1.4 million in 1996. Awards granted for 2002 equaled \$190,000.

- The Fund has provided assistance to over 200 Japanese and Canadian artists and arts organizations for exchanges, exhibitions, translation and touring, as well as funding the Canada-Japan Literary Awards for literary translation.

Trade: An overarching goal of Canada's international cultural relations policy is trade-related and aimed at the promotion of Canadian arts and cultural industries worldwide. Consequently, many of the exchange and language programs have a trade component. In addition, there are programs that support Export and International Market Development and the Import/Export of Cultural Property. Canada's cultural marketing also includes sports through programs like Promoting and Advancing the Interest of Canadian Sport in the World.

France

Background¹

Former French President Charles de Gaulle used to say, "The life between two countries is somewhat like that between two individuals. Even if things aren't going so smoothly in politics or the economy, don't do any damage or harm to cultural relations. They should remain on the same level, regardless of what happens."² In keeping with this ideology, France has been a leader in the practice of cultural diplomacy, conducting international cultural activities through schools, cultural centers, the *Alliance Française*, and scientific and technical cooperation.

Principles and Priorities

According to the Foreign Ministry, France has a longstanding commitment to the promotion of French culture abroad as a major element of its foreign policy presumed on the belief that "cultural cooperation contributes to cultural diversity by enhancing and increasing awareness of French culture and cultural knowledge, and by encouraging the development of autonomous cultural policies and productions in the countries with which France cooperates."

French cultural diplomacy is focused primarily on three things:³

- The promotion of the French language
- The promotion of French teaching
- The promotion of quality cultural events

Cultural diplomacy efforts involve negotiating and implementing both European cultural cooperation and international cultural operation activities. Recently, France has been developing a policy of international cooperation aimed at promoting cultural pluralism and diversity.

¹ Information for this profile was obtained from the following sources:

The Ministry of Foreign Affairs website: www.france.diplomatie.fr/index.gb.html

l'Association Française d'Action Artistique website: www.afa.asso.fr/site/index.php

Alliance Française website: www.alliancefr.org/html_uk/index1.htm

France country profile, Compendium of Cultural Policies in Europe available at: www.culturalpolicies.net

France country profile, available at Arts Council of Ireland website:

www.artscouncil.ie/archive/future/france.htm

Fox, R. (1999). *Cultural Diplomacy at the Crossroads: Cultural Relations in Europe and the Wider World*.

British Council Publications.

desRozières, Laurent. (2003). Personal Interview. Sous-directeur de la Coopération culturelle et artistique,

Ministère des Affaires étrangères, March 6, 2003. Paris, France.

² http://www.azer.com/aiweb/categories/magazine/84_folder/84_articles/84_guinhut.html

³ Fox, Robert. 1997. *Cultural Diplomacy at the Crossroads: Cultural Relations in Europe and the Wider World*, a report on a conference organized jointly by the British Council and Wilton Park at Wiston House Monday 24 to Friday 28 November 1997

Administrative Structure

The **MINISTRY OF FOREIGN AFFAIRS (MAE)** – Ministère des Affaires Étrangères – has primary responsibility for cultural diplomacy and manages these program activities through the **General Department for International Cooperation and Development (DGCID)** which includes a department responsible for culture – The Department for Cultural Cooperation and the French Language (CCF). CCF itself is split into two sub-departments: one for cooperation in culture and arts (CCF/C) and the other for the French language (CCF/F). MAE works largely through three sets of organizations:

- **l'Association Française d'Action Artistique (AFAA)** tasks include the promotion of French culture, the support of creative work, the development of international cultural cooperation, receiving visiting artists involved with its programs, and providing information and advice.
- **Alliance Française** – the French cultural institute has offices in 138 countries with the purpose of spreading French culture and language.
- 151 French Cultural Centers.

MAE: Ministry of Foreign Affairs

MCC: Ministry Of Culture and Communications

DGCID: General Department for International Cooperation and Development

CCF: Department for Cultural Cooperation and the French Language

AFAA: l'Association Française d'Action Artistique

DGCID had a 2001 budget of €1.4 billion (42% of total MAE appropriation). This total excludes payroll for officers assigned to cultural cooperation and action services in French embassies and related operating expenses. Most embassies have cultural councilors but not all have a background in cultural diplomacy, rather tending to come from the career diplomacy service, academia, or cultural institutions. The Foreign Ministry provides these officials a two week training program in cultural administration. The 2001 DGCID budget breaks down as follows:

- €1.1 billion in ordinary expenses:
 - › Approximately €539 million for operating expenses and grants to some of the world's underdeveloped or median income countries, support for non-governmental and decentralized cooperation, food relief transport costs, and subsidies to foreign broadcasters outside France, such as Radio France Internationale and TV5.
 - › Approximately €595 million for other cultural, educational, scientific and technical cooperation.
- €300 million in payment credits to finance capital operations and multi-year investment outlays for projects in progress.

The Ministry of Culture and Communications (MCC) also provides funds for international exchanges. Subnationally, the regions and departments are becoming a more important source of support as well.

Program Activities

Exchanges: The 2001 budget for the Directorate General of International Cooperation and Development included funding for 22,000 scholarships, 5,400 official invitations to foreign representatives, 8,900 French expert consulting assignments, and 6,500 miscellaneous initiatives (decentralized appropriation, subsidies, orders, etc). Approximately 54% of the DGCID budget was spent on cultural cooperative efforts abroad.

- In 2000, 12 million francs were devoted to young person exchange by DGCID. Additionally, AFAA exchange programs for 2000 included 1100 projects crossing multiple disciplines; receptions in France for more than 500 professionals and foreign program planners; calling on the exchange of 350 French professionals (missions abroad, technical commissions, consultations); and daily talks with the 300 people in charge of the French cultural network abroad. Cultural Center programs consisted of 11,000 cultural events in the world, and 1,160 artist residencies.
- While France engages in cultural diplomacy worldwide, its cultural cooperative efforts have distinct regional emphases as seen in the following breakdown of the DGCID budget. By far the largest proportion of funds are dedicated to projects in Africa (€258.6 million, 18%) followed by North Africa (€95.4 million, 7%). Both these regions include a number of former French colonies that continue to have French language practices. A total of 10% is committed to the enlarged EU region (East/Central Europe – €53.2 million, 4% of DGCID budget; Western Europe – €94 million, 6%). Only 2% is allocated to activities in North America.

In 2000, the AFAA budget was 131.8 million francs of which 104.8 million (80%) was appropriated from MAE. Other sources making up the remaining 20% were the Ministry for Culture and Communications (6.4 million), local authorities (11.2 million), and various partnerships (9.4 million). AFAA bears much of the responsibility for international exchange and works closely with French diplomatic missions and their cultural attachés.

Language Studies: France promotes the French language through a network linking 300 schools and their 150,000 pupils, of whom 60,000 are French. France's cultural presence is also reinforced by approximately 130 cultural organizations in 56 countries, which give French lessons to 140,000 adults and teenagers. In addition, the Alliance Française centers teach French to 320,000 students in 138 countries. The cultural centers' programmatic activities include 8800 different publications, 9 million library loans to 609,000 readers, and 1.5 million teaching hours to 81,000 schoolchildren.

Infrastructure – Centers/Institutes: The Cultural Network: The 151 cultural centers received operating subsidies of 237 million francs in 2000. Additional resources were derived from subsidies for cooperation activities granted by the cultural services in the embassies (157 million) and assistance from the Intervention Fund for Resource Centers in Contemporary France – FICRE (8 million francs). The network is completed by the Alliance Française – there are 1,135 in total, but only 219 are supported by MAE. Of these 122 are in North and South America, 49 in non-French speaking Africa, and 39 in Asia-Oceania. In 2000, the Alliance received operating subsidies of 80 million francs, personnel expense assistance (159 million), and property aid (7 million). As a whole, the cultural network has 5,550 employees, of which 32% are French.

These institutions and programs, together with 25 social sciences and humanities research institutes in 20 countries, as well as 140 archeological missions in 60 countries on 5 continents, contribute to France's presence abroad. Furthermore, in 1998 almost 150,000 foreign students were studying in France, of whom 18,000 had received grants from the French government.

International Cooperation: The largest cultural preservation project that France is involved in abroad concerns the restoration of Angkor which is a world heritage/UNESCO site. This 10-year project involves both funds from the Foreign Ministry and the Ministry of Culture to undertake restoration work and to train conservators in Cambodia. France has committed 17.3 million francs to the project.

Japan

Background¹

Japan speaks of cultural diplomacy primarily as cultural exchange. In a January 2001 speech² to the Diet, Minister for Foreign Affairs Yohei Kono emphasized the importance of understanding and dialogue between cultures. “In building trust among peoples and among countries from a long-term perspective, we must endeavor to find common values and forge a path towards mutual understanding, while maintaining a deep respect for the cultures and histories developed by other peoples and for our differences. Abundant cultural contact serves as the driving force in the construction of a peaceful and dynamic human society. We will proactively provide opportunities for such contact and in particular, we intend to further promote among youth, in whose hands the future of our world is laid, and we will also promote grass-roots exchange.”

Principles and Priorities

Japan’s Ministry of Foreign Affairs (MOFA) sets the policy guidelines that are followed by all the primary organizational actors involved in Japan’s cultural diplomacy efforts. Each year, MOFA produces a diplomatic Bluebook which covers Japanese foreign policy in major diplomatic fields and echoes the comments of the Minister in his 2001 speech. Noted additions included the importance of dialogue among nations and civilizations based on the spirit of tolerance and cultural sensitivity, as well as positive efforts in introducing Japanese culture throughout the world. The government of Japan conducts wide-ranging cultural exchange activities, particularly international exchange among youth, and also actively supports international exchange activities of private organizations. Additionally, along with the United Nations Educational, Scientific and Cultural Organization (UNESCO), Japan is contributing to efforts to promote cultural diversity, especially efforts to help preserve and promote the world's intangible cultural heritage.

Administrative Structure

The principle actors in Japanese cultural diplomacy are the Ministry of Foreign Affairs (MOFA), the Minister of Education, Culture, Sports, Science, and Technology (MEXT) and the Japan

¹ Information for this profile was obtained from the following sources:

Ministry of Foreign Affairs website: www.mofa.go.jp/about/index.html

Japan Foundation website: www.jpf.go.jp/

Minister of Education, Culture, Sports, Science, and Technology website:
www.mext.go.jp/english/index.htm

Agency for Cultural Affairs website: www.bunka.go.jp/english/2002-index-e.html

Embassy of Japan (U.S.) website, www.us.emb-japan.go.jp/

Email correspondence with Masaki Hirano from the Japan Foundation.

² <http://www.mofa.go.jp/announce/announce/2001/1/0131-3.html>

Foundation. Under MEXT, the Agency for Cultural Affairs (ACA) is the primary facilitator of cultural exchange, though MEXT does have other programs dealing with exchange as well.

MOFA has a Cultural Affairs Department under the control of the Minister's Secretariat. The Department is divided into the Cultural Policy Division and the Exchange of Persons Division. The functions relating to public information and cultural affairs consist of the following:

- dissemination in Japan of information and knowledge concerning the international situation and diplomatic policies;
- dissemination abroad of information on Japan's domestic situation and diplomatic policies as well as collection of the information and data necessary to fulfill the above functions;
- implementation of international agreements to promote cultural exchange;
- cooperation with international cultural organizations;
- the introduction of Japanese culture abroad and promotion of cultural exchange with foreign countries; supervision of the Japan Foundation.

MOFA: Ministry of Foreign Affairs

MEXT: Minister of Education, Culture, Sports, Science, and Technology

ACA: Agency for Cultural Affairs

The Agency for Cultural Affairs (ACA) was established in 1968 as a result of a merger between the former Cultural Bureau of the Ministry of Education and the Cultural Properties Protection Commission. The budget for the ACA has enjoyed consistent growth since its inception; in 1968, the ACA budget was ¥4.946 billion. In 2001, the ACA budget had grown to ¥90.95 billion or 1.38% share of the general accounts budget of MEXT or a 0.11% share of the ordinary accounts budget of the nation. The breakdown for the 2001 budget was 34.6% for the promotion of art and culture, 63.1% for expanding and improving the protection of cultural properties, and 2.3% for other activities. The ACA works with many organizations including the Japan Foundation, Ministry of Culture, MOFA, and the Japan Society. The Commissioner who heads the ACA reports directly to the Minister of Culture, Sports, Science, and Technology. As a member of the global community, the ACA believes that Japan is expected to actively cooperate in the protection both of cultural properties, which are the heritage of all humankind, and of copyrights, which provide a legal foundation for creative cultural activities. Such global cooperation will also improve technologies for preserving and restoring cultural properties, promote mutual understanding with other cultures, and strengthen the bonds of international cooperation.

The Japan Foundation (JF) was established in 1972 as a special legal entity under the auspices of MOFA. JF was the first specialist organization for international cultural exchange in Japan, and it carries out a broad variety of cultural exchange programs with personnel exchange as the basic premise, ranging from such academic pursuits as Japanese studies and Japanese language education to the arts, publication, audio-visual media, sports, and general life culture. In the late 1960s, amid the mounting need for cultural exchange between Japan and other countries, the groundwork was laid for the foundation of an organization that would be dedicated to international cultural exchange. The operational funds came from an initial government endowment of 5 billion yen. With additional government allocations in subsequent years, the Foundation's endowment grew to about ¥106.2 billion as of January 1998. Activities are financed by a combination of interest accrued from the management of the endowment fund and from

annual government subsidies, including Official Development Assistance (ODA)³, as well as by contributions and donations from the private sector. Average operating budget for FYs 1996 through 2000 was ¥20.8 billion, of which government subsidies made up an average of 75% over this time period. For instance, of the FY 1998 ¥20.3 billion Japan Foundation budget, 74% (¥15.2 billion) was derived from government subsidies with the rest coming from other sources detailed above.

Program Activities

Exchange of Individuals:

- In 2001 the ACA spent ¥719.451 million on the invitation and dispatch of artists and specialists. An illustrative program is the Japan-US Arts Fellowship, in which young American artists are invited to Japan to study and meet Japanese artists and vice versa. This program is the largest recipient of ACA funds (54%) in this category (¥387.751 million).
- The Japan Foundation has implemented various types of assistance for foreign exchange students, such as information service before, and follow-up care after, their studies in Japan. In addition, the Japan Foundation pays particular attention to Asia through its Asia Center.⁴
 - › The Intellectual Exchange Division of the Asia Center focuses on promoting intellectual exchange and encouraging cultural vitality in the Asian region. The average Asia Center budget for FYs 1996-2000 was ¥1.2 billion or 6% of the total Foundation budget.

Exchange of Performances/Exhibits: In 2001 the ACA spent ¥1857.72 million on international exchange through exhibitions, performances, etc.

- ¥1551.28 million, or 84% of the ACA budget for this category, was appropriated for the Program to Promote International Artistic Exchange, which supports international exchanges in the arts.

Language Studies: The Ministry of Public Management, Home Affairs, Posts, and Telecommunications, MOFA, MEXT, and Council of Local Authorities for International Relations as well as The Japan Foundation all participate to some degree in language studies.

- The Japan Exchange and Teaching (JET) Program was launched in 1987 to enhance foreign language education in Japan and to advance international exchange at the local level through youth exchange. Under this program, foreign young people come to Japan to work as assistant language instructors and to assist with international exchange activities in local governments. In 2000, the number of participants in the program surpassed the 6,000-a-year mark for the first time.

³ Japan provides official development assistance (ODA) in keeping with several fundamental viewpoints: 1) social welfare and humanitarianism; 2) environmental problems, population pressures, and food shortages; 3) aid to the developing world as an extension of foreign policy; 4) aid to the developing world as an extension of economic policy.

⁴ China, Korea, Mongolia, Bangladesh, India, Nepal, Sri Lanka, Pakistan, Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Vietnam.

- The Culture and Information Division of the Japan Foundation's Asia Center seeks to enhance understanding of Asia among the Japanese people.

Infrastructure:

- ACA spent ¥33.11 million in 2001 for the promotion of international cultural exchange, specifically construction of an administrative network for international exchange designed to strengthen functions for planning and drafting policy for the ACA's administration of cultural affairs and to establish a global system of cooperation to promote international exchange.
- The Japan Foundation spent an average of approximately ¥4 billion on general administration costs for the years 1996-2000.

Country Studies: The Japan Foundation spends the largest portion of its budget, approximately 30%, or ¥6 billion annually, on Japanese Studies.

International Cooperation:

- The ACA is participating in activities such as Cooperation projects for the protection of World Heritage and other cultural properties at a cost of ¥186.97 million (2001) as well as Cooperation related to copyrights (¥52.72 million).
- The Japan Foundation spent an average of ¥241 million in FYs 1996-1998 on cultural cooperation programs but removed funding altogether for FY's 1999 and 2000. The Foundation spent ¥1 billion on the Cooperation program for cultural exchange facilities each year from 1996 to 2000.
- From the perspective of fostering human resources development in developing countries, Japan has long provided grants and yen loans on a bilateral basis to support foreign students. Japan has also established a new Japanese Trust-in-Fund for Human Resources Development with a contribution of 1.3 billion yen in FY 2000 and supports human resources development projects conducted by UNESCO.

Cultural Heritage Preservation: Under the direction of MOFA, Japan's Cultural Grant Aid has been in place since fiscal 1975 as part of its international cooperation in the field of culture. This aid supports international efforts to preserve and utilize cultural properties, heritage, theatrical performances and exhibitions relating to culture, and to promote education and research. Specifically, the aid is designed to support activities preserving each country's traditional culture, cultural heritage, and artistic and educational activities. Cultural Grant Aid extends funds for the purchase of equipment that recipient countries need for the promotion of their cultural and educational activities, as well as services necessary for the transportation and installation of such equipment. To be eligible to submit a request for Cultural Grant Aid to Japan, a country must have had a per capita gross national product of less than US\$5,055 in 1994. Cultural Grant Aid, like General Grant Aid, donates funds directly to the governments of the recipient countries. Therefore, eligible institutions are government agencies and public organizations in the recipient countries since it is necessary to place responsibility for the management and maintenance of donated equipment within a government-related organization. Aid is limited to a maximum sum of ¥50 million per project.

Netherlands

Background¹

Cultural diplomacy for the Netherlands is primarily spoken of as international cultural policy (ICP). In the mid-90's, the government determined that foreign policy goals are better served by utilizing cultural policy as a means of developing meaningful international cultural relations. At the same time, the Dutch government reorganized its treatment of both domestic and international cultural policy. In 1994, the Ministry of Education, Culture, and Science was created which separated cultural policy from public health and welfare policy where it had been a part of the Welfare, Health, and Cultural Affairs Ministry.

In a 1999 report to the Lower House of the States-General, the cultural State Secretaries (*approximately equivalent to a U.S. Undersecretary*) at the Ministries for Education, Culture and Science and for Foreign Affairs explained the new approach and priorities of international cultural policy:

Interest in international cultural policy has grown considerably in recent years, among the public, the media and in the political arena, as well as in the cultural sector itself. There are several reasons for this, four of which we would like to highlight here. First, Dutch culture in a variety of forms – including architecture, design and literature – has achieved considerable success abroad. Second, European integration has had a ‘regionalising’ effect on the public psyche, with revived interest in what is considered to be typical and unique in cultural terms... and a desire to make others aware of it. Third, the composition of the population of the Netherlands has changed radically in the past 30 years and cultural relations with other countries, especially those around the Mediterranean, have acquired a different meaning. Fourth, the far-reaching changes in Central and Eastern Europe have dramatically redrawn the cultural map of the continent and cultural contacts between the Netherlands and the countries of the former Eastern bloc have acquired a greater significance.

Principles and Priorities

In recent years, cultural policy has come to be seen in the Netherlands as an integral and inseparable aspect of government foreign policy. International cultural policy and foreign policy are increasingly regarded as interdependent and mutually reinforcing. In response to this, the

¹ Information for this profile was obtained from the following sources:

Ministry of Foreign Affairs website: www.minbuza.nl

Ministry of Education, Culture, and Science website: www.minocw.nl/english/index.html

Service Center for International Cultural Activities website: www.sicasica.nl/english/

Conference Reader, Beyond Cultural Diplomacy – International Cultural Cooperation Policies, available at: www.circle-network.org/activity/cracow1999/reader.htm

Netherlands country profile, available at Arts Council of Ireland website:

www.artscouncil.ie/english.asp?page=archive/future/netherlands.htm

Ministry of Foreign Affairs and the Ministry of Education, Culture & Science have gradually been developing a collaborative approach.

Primary objectives related to international cultural policy seem to be:

- Enhance cooperation with “priority” countries as determined by the government.
- Conserve and preserve common cultural heritage with partner countries that have a historical or émigré Dutch presence.
- Strengthen the cultural profile of the Netherlands through promotion of the Netherlands as a “free port” for cultural interaction conducive to international meetings and assemblies.

MFA: Ministry of Foreign Affairs

MECS: Ministry of Education, Culture, and Science

Administrative Structure

The **MINISTRY OF FOREIGN AFFAIRS** (MFA) considers cultural policy part of national foreign policy and incorporates it as a means of reaching foreign policy goals. The MFA division concerned with ICP is headed by a State Secretary (*approximately equivalent to a U.S. Undersecretary*) with special responsibility in four areas: European affairs, asylum and migration, international cultural relations, and global environmental, scientific and technological issues. In 2001, 14.1 million Euros from the HGIS² fund were spent exclusively on international cultural policy. In 1998, the **Ministry of Education, Culture and Science** (MECS) had a total cultural budget of 500 million Euros, excluding professional arts education, representing approximately 1 per cent of the national budget. It is unclear what amount was spent on ICP. The Ministry works from the premise that foreign cultural policy is not solely an instrument with which to protect one's own culture. Rather, it is a means to interact with other cultures on the basis of cultural self-awareness, to exchange knowledge and experience, and to profile Dutch culture within an international context.

Besides the Ministries of Education, Culture and Science and of Foreign Affairs, responsibility for culture abroad has also been delegated to a number of cultural funds and organizations involving occasional international projects or collaborations.

Program Activities

Exchanges: In the 2003 MFA budget proposal, 56 million Euros have been earmarked for international cultural policy for the development of country-specific policy frameworks allowing for closer cultural relations with selected countries and regions. These frameworks include the exchange of persons, exhibits, and performing groups. Overall spending for the MFA is 9.9 billion Euros, so it appears that ICP spending is .6% of the total budget.

² To reflect the cohesion of Dutch foreign policy, the Government funds all its international activities from the Homogeneous Budget for International Cooperation (HGIS) - since 1997 the source of all Government spending abroad. The HGIS also provides a framework for coordinating policy initiatives and promoting cooperation among ministries.

The Dutch government has provided additional funding in the form of HGIS culture funds for international cultural policy since 1997. The MFA allocated 7.3 million Euros of its 2000 budget for this purpose. 9.1 million Euros were earmarked for 2001, ten million Euros for 2002 and 11.3 million Euros for 2003. Recipients must promote Dutch culture internationally within either: 1) theme-based projects related to the Netherlands as a cultural free port or common cultural heritage, particularly in Asia, Africa, and South America; 2) projects in priority countries; or 3) large-scale cultural events. It is unclear whether this HGIS funding is beyond the 2003 MFA appropriation of 56 million Euros. If it is, then ICP funding is actually 67.3 million Euros. If, on the other hand, this funding is already included in the MFA appropriation, ICP funding is reduced accordingly.

Worldwide network:

- MFA maintains 111 Embassies throughout the world, each of which includes a cultural attaché whose role is being strengthened. Periodically, priority targets for ICP are identified. In 1998 thirteen cities were selected as priorities for international cultural policy: Berlin, Budapest, Jakarta, London, Madrid, Moscow, New York, Ottawa, Paris, Prague, Pretoria, Rome and Tokyo. By 2000, a regional emphasis became evident as EU member states and potential member states were designated priorities with a special interest in the Czech Republic, France, Germany, Hungary, the region of Flanders and the United Kingdom. In addition, the countries of Canada, Egypt, Indonesia, Japan, Morocco, the Russian Federation, South Africa, Suriname, Turkey and the United States were included. Cultural staff at these locations have the responsibility of developing demand for Dutch cultural products while also creating long-term relations with cultural organizations and professionals.
 - › The Embassy Cultural Projects Program (PCAP) was specifically directed to geographic priority missions and designated for local projects. 908,000 Euros were provided by the MFA and 227,000 Euros from the Ministry of Education, Culture & Science was allocated for a total of 1.1 million Euros.
- In 1999 the Service Centre for International Cultural Activities (SICA) was formed as an NGO to promote the exchange of information and documentation between different cultural sectors and to encourage exchange of expertise and experience within the field of international culture. SICA also has the function of information center for international organizations seeking Dutch contacts.

Cultural Heritage: The principal aim of cultural heritage policy is the joint conservation of common cultural heritage. Through exchange of knowledge and support, cooperative projects in heritage become part of the international cultural policy fabric. The primary purpose of the program is to work for long-term preservation and thus priority is given to countries where there is scope for cooperation in several heritage sectors, particularly India, Sri Lanka, Ghana, Indonesia, the Russian Federation and South Africa.

Language and Country Studies: The Netherlands has no explicit language study activities or country studies programs though a 1994 Committee on International Cultural Exchange recommended that such initiatives be undertaken. This same committee also noted that most Dutch cultural exchange at this time is not State subsidized or State organized.

Singapore

Background¹

The Ministry of Foreign Affairs (MFA) ‘conducts and manages’ its relations with other countries and uses exchanges to develop longstanding trust and mutual cooperation. MFA works closely with the **MINISTRY OF INFORMATION, COMMUNICATIONS, AND THE ARTS (MITA)** in the implementation of international cultural relations (ICR). In 1983, tourism dropped drastically due to the economy, travel restrictions laws, and urban renewal construction projects that were in effect contributing to the loss of important Asian heritage, monuments, artifacts and cultural traditions. Promotional campaigns, along with heritage and environmental preservation programs, were developed to counter the decline of tourism, which began to recover in 1987.

This decline led the government to create a strategic plan with a unified vision – *Renaissance Singapore* – to remake Singapore into an international arts hub. The government also made organizational improvements, including developing better internal systems for intergovernmental collaboration, as well as establishing both the National Arts Council (NAC) in 1991 to focus on Singapore’s cultural life, and the NAC’s International Relations Unit in 1997 to develop an international direction. The capacity of MITA to implement public and information diplomacy activities is enhanced by the fact that MITA represents a unified government system that operates radio and television networks, and also has an advisory role with newspapers.

Principles and Priorities

International cultural relations goals for the MFA include: developing cultural cooperation and exchange; facilitating mutual understanding; increasing people-to-people linkages; strengthening a sense of national identity and belonging; and fostering social and economic stability in the region. Culture is seen as a means to enhance the quality of life, contribute to a sense of identity and add to the attractiveness of the country.

MFA: Ministry of Foreign Affairs
MITA: Ministry of Information, Communications, and the Arts
NAC: National Arts Council

¹ Information for this profile was obtained from the following sources:

MITA Renaissance City Report. Available at: www.mita.gov.sg/renaissance/ES.htm

MITA Policies. Available at: www.mita.gov.sg/abtpol.htm

CultrE-ASEF Asia-Europe Cultural Exchange websites:

www.culture-asef.org/english/asia/sgp/

www.nac.gov.sg/corporate_mission_01.html

www.nac.gov.sg/index.asp

www.nac.gov.sg/going_inter_inter_01.html

Library of Congress. (1990). Country Studies: Singapore. Available at:

[http://memory.loc.gov/cgibin/query/r?frd/cstdy:@field\(DOCID+sg0092\)](http://memory.loc.gov/cgibin/query/r?frd/cstdy:@field(DOCID+sg0092))

MFA and MITA recognize the interrelation of domestic cultural policy and international cultural relations. Both see the creative and artistic endeavors as playing a decisive role in Singapore's economy.

MITA's mission has two objectives: to build a creative economy fusing arts, business and technology to give Singapore a competitive advantage in the global economy using the creative cluster (arts and culture, design, media) to raise GDP contribution and provide jobs; and to build a "Connected Society," to forge a tangible sense of identity and create information infrastructure networks linking up all Singaporeans.

MITA's goal is to develop Singapore as a global city for information, communications and the arts, while enhancing its identity and multicultural heritage. As such, MITA's working strategy is to:

- Develop a strong domestic arts and cultural base
- Develop flagship and major arts companies
- Recognize and groom talent
- Provide good infrastructure and facilities
- Implement the *Go International* program
- Develop an arts & cultural 'renaissance' economy

Administrative Structure

There are three main government bodies that direct and facilitate international cultural relations for Singapore: the **MINISTRY OF FOREIGN AFFAIRS** (MFA), the **MINISTRY OF INFORMATION, COMMUNICATIONS, AND THE ARTS**, (MITA) and **THE NATIONAL ARTS COUNCIL** (NAC). Each works with the **Singapore International Foundation** (SIF), a public/private organization. The **Arts and Heritage Division** is a lesser player with responsibilities that include international cultural exchanges. Other government ministries and agencies such as the National Heritage Board and the National Tourism Board, public/private and private organizations, and individuals play minor roles in facilitating and implementing international exchange and project activities.

MFA sets overall foreign policy. It supports international cultural activities through its program for developing countries as part of its diplomatic mission of cooperation and development. It works directly with MITA and the National Arts Council (NAC). Through MITA, the MFA directs the development of international cultural promotion and exchange and through NAC it facilitates sending arts to Singapore's 27 full missions and 14 consulates abroad.

MITA's mission is to strengthen Singapore's sense of national identity and belonging through the creation and sharing of Singapore stories, film, theatre, dance, music, literature and the visual arts. Further support for international cultural programs comes from the public/private Singapore International Foundation.

Under the directive of the MFA, MITA organizes most international cultural relations. A number of apparently domestic cultural projects also have ICR implications: for example, spending for urban cultural development, the building of the Singapore Arts Center, improvement of cultural facilities (inclusive of theatres, museums, libraries) and a housing scheme (rehearsal and working facilities) for artist and artist groups in Singapore.

Based on MFA and MITA priorities, the NAC is the national cultural organization responsible for funding the arts within the country, for artist selection, and for cultural exchange projects. NAC's International Relations Unit promotes arts and artists overseas, promoting cultural exchange. Further programs include information technology to facilitate collaboration across a broad constituency such as local government agencies, international arts organizations, media and critics.

Program Activities

There is little statistical or funding information available on international cultural programs. In 1998/99, Singapore spent a total of S\$101.98 m on the arts; government grants to arts organizations account for only one-tenth of the total, amounting to S\$12 million (including NAC spending). International cultural policy, domestic cultural policy, and trade/economic policy are all intimately interrelated. For example, the MITA Minister travels with trade missions and other diplomatic trips to represent the cultural and communications industries. Conversely, the foreign ministry uses "soft power," through cultural activities and promotional formats (festivals, carnivals, broadcasting, film, television, performance and arts) as a communication tool to reach the national and international population.

Exchange of Individuals and Groups

As part of ICR, Singapore supports both outgoing and incoming exchange of individuals. Cultural exchanges are funded by a variety of agencies.

- MFA supports a cultural exchange program for developing countries. These exchanges can occur on multiple levels: education, volunteers, professionals, and specialists. The program also focuses on training for artistic, administrative, and technical personnel.
- NAC participates in individual artist and arts company exchange; scholarships for training in arts disciplines including technical skills, stage design, theatre management and arts administration. In 2000, NAC supported 120 overseas education exchange scholarships and bursaries for the arts. NAC received S\$3 million from MITA for artist exchanges. NAC's International Relations Unit (IRU) also commissions new work with the potential for international touring.
- The National Heritage Board (NHB) offered a few training awards for professional expertise.
- The ArtsFund awarded S\$87,500 for arts projects that were part of Singapore urban renewal projects, contributing to the *Singapore Renaissance* and *21 Vision* strategies.
- An example of incoming cultural exchange is the NAC support for cultural specialists, directors, and journalists visiting Singapore to view potential touring works or to develop partnerships for artist production abroad.
- The National Heritage Board (NHB) brings exhibitions overseas and supports Singapore overseas missions to showcase arts and heritage.

Cultural Cooperation

NAC's International Relations Unit promotes arts and artists overseas, initiates co-productions with overseas partners, and works through bilateral and multilateral cultural agreements to promote international cultural exchange.

Staffing and Personnel

There are 27 full missions and 14 consulates abroad that work with the MFA and NAC.

Trade

Given the centrality of promoting creative and artistic endeavors to both the international cultural policy and the domestic economic policy of Taiwan, many of Singapore's cultural diplomacy programs exhibit a trade and promotion element. All promotional and advertising materials for print, radio, television, etc. must be sent to MITA to confirm and release. This has the purpose of presenting a unified front for the development of Singapore's identity.

- The Singapore Tourism Board supports systematic international marketing, work with foreign media, travel writers and the tourism industry operators to strengthen arts marketing and cultural tourism. MITA and other administrating organizations work with the Arts Marketing Task Force to systematically develop international marketing practices. The goal is to 'Promote Singapore' as an international arts events hub – including organizing events, arts markets, set-up cultural partnerships with neighboring countries.

Sweden

Background¹

Sweden's cultural diplomacy efforts link international cultural policy (ICP) and international development cooperation (IDC) with a primary IDC focus. IDC-related programs support developing countries' social progress, immigrant integration, and the creation of a cooperative Nordic region, also referred to as Norden. In 1999, a speech by Leif Pagrotsky, minister of Nordic Council, discusses the importance of cultural cooperation for the region, "Recently, the British and Irish have shown an interest in cultural cooperation, as a way to build confidence. In the 1980s, Sweden was one of the first countries to give culture a special position in governmental development cooperation.

Sweden uses the action plan adopted from the 1998 World Conference, "The Power of Culture," as a driving force in the development of their international cultural policy. According to the plan, "sustainable development and the flourishing of culture are interdependent. One of the chief aims of human development is the social and cultural fulfillment of the individual." The strategy's implementation over time uses projects and programs involving exchanges in education, social development, culture, and the visual and performing arts.

Nordic cooperation has been an important foreign policy issue in Sweden early in the 20th century. In 1952, a Nordic board was established and, in 1962, parliamentary and governmental cooperation between the Nordic countries was established in the Helsinki Treaty. In 1971, a Cultural Treaty was signed to further Nordic cultural interests. Official Nordic cooperation covers most sectors of society, and has traditionally focused on the fields of culture, education and research. Recently, trade has become an interest especially in the cultural arena.

A large part of the improvement of cultural life of the 1980s and 1990s in Sweden is attributed to international cultural exchanges, especially incoming international arts. Cultural exchange is also considered to have contributed to the country becoming more international in outlook, reflecting the increasing multicultural nature of its society.

¹ Information for this profile was obtained from the following sources:

Ministry for Foreign Affairs website: www.utrikes.regeringen.se/inenglish/

SIDA. (2000). Policy for Sidas international development cooperation in the field of culture. ("Culture Policy for Development")

Norden Association website: www.norden.se/english.asp

The Swedish Council of UNESCO. Booklet series no. 3, page 25.

Sweden.SE website: www.sweden.se/templates/FactSheet

SE. Trade. www.sweden.se/templates/CommonPage___4552.asp

Council of Europe/ERICarts, "Cultural policy in Europe: a compendium of basic facts and trends, 2002"

Speech by Leif Pagrotsky. 6 September 1999. Available at:

www.regeringen.se/galactica/service=irnews/action=obj_show?c_obj_id=30275

The Arts Council (Ireland) website: www.artscouncil.ie/english.asp?page=archive/future/sweden.htm

Principles and Priorities

Sweden's international cultural activities are employed to promote Swedish interests and contribute to economic growth and as a foreign policy tool to spread knowledge, develop cooperation, connect people, and increase the country's global visibility.

The Swedish government regards culture as a goal in itself and its international development cooperation objectives are:

- Economic growth
- Economic and social equality
- Economic and political independence
- Democratic development
- Sustainable use of natural resources and protection of the environment
- Equality of women and men

Sweden's international cultural cooperation goals seek to create opportunities for cultural diversity, creative activities, and sustainable development based on human rights. The instruments of IDC include cultural policies, freedom of speech and the media, information and social debate in civil society, education and creative activities, as well as institutional infrastructure for culture, cultural heritage, culture and media production, and internationalization.

Geographic priorities include the Nordic countries with an aim to further Nordic cultural cooperation, education, improve mutual understanding of languages and to increase the combined effect of the countries' investments in education, research and other cultural activities. Other regional priorities include the developing countries and East/Central Europe, especially the Baltic rim (Estonia, Latvia, Lithuania), Ukraine, Belarus, and northwestern Russia.

Sweden's trade policy goals are focused on maintaining its leadership role in the "inner-market," and extending into the Norden region and the recently-opened post communist markets – East/Central Europe, Russia, and the Baltic rim. The Minister of Foreign Trade believes culture is essential to the task of promoting Sweden, extending Sweden's image and boosting the "Swedish brand name."

Administrative Structure

An important feature of the Swedish system is a separation of policy making and implementation. Ministries are concerned with policy making and financial allocations; implementation is the responsibility of separate agencies with boards of their own.

The **MINISTRY OF FOREIGN AFFAIRS** has delegated much of its international cultural activity responsibilities to other ministries and organizations. The **National Council for Cultural Affairs** (NCCA) – Statens Kulturråd – is the most important quasi-governmental authority for the implementation of cultural policy guidelines, monitoring policies and practices and allocating funds for international cultural exchanges. MFA works with the Ministry of Heritage on EU programs and policy.

Bilateral cultural agreements have been delegated to the quasi-independent **Swedish Institute** (SI), a state financed foundation under the MFA, which also works alongside NCCA for cultural

MFA: Ministry of Foreign Affairs

NCCA: National Council for Cultural Affairs

SIDA: Swedish International Development Authority

exchanges with other countries. The SI mediates, facilitates, and implements international cultural activities. It has special geographic assignments both as part of its regular international development work and as part of its work in Central and Eastern Europe. It is a public agency entrusted with disseminating knowledge abroad about Sweden and organizing exchanges with other countries in the spheres of culture, education, research and public life in general. In doing so, it seeks to promote Swedish interests and contribute to economic growth.

The **MINISTRY OF CULTURE** is domestically responsible for the arts, cultural heritage, the media, and religious communities. It works in international cultural cooperation through the **Nordic Council**, an 87 member advisory board to the Nordic parliaments and governments concerning economic, legislative, social, and cultural cooperation between the Nordic countries of Denmark, Finland, Iceland, Norway and Sweden, and the three autonomous regions of the Aland Islands, the Faroe Islands and Greenland. The Ministry of Culture is an active player in the development of the cultural cooperation policies and program of UNESCO and the Council of Europe, as well as keeping a watchful eye on European Union cultural actions.

The **Swedish International Development Cooperation Agency (SIDA)** is the lead agency in creating cultural policy and implementing programs in developing countries. SIDA's cultural cooperation with individual countries and regions are a part of the strategy work done by SIDA, the Embassy and the Ministry of Foreign Affairs in a dialogue with the partner country or region.

The MFA also has an interest in the export of Sweden's cultural industries. **The Swedish Trade Council (STC)** is the international face for trade. It is a partnership between the Swedish government and Swedish industry to promote, support and create opportunities for Swedish exports. For instance, the current success of Swedish pop music prompted the MFA to embark on a promotional campaign increase sales, and the Gothenburg Symphony Orchestra accompanied a large trade delegation to China. MFA and STC work with **The Council for Sweden Promotion Abroad (NSU)**, a central forum for cooperation to promote Sweden and a consultative body advising the Swedish Government on questions concerning information about Sweden abroad. Its members include the heads of the Swedish Trade Council, the Invest in Sweden Agency (ISA), the Swedish Institute, the Swedish Travel and Tourism Council as well as the MFA's Director-General for Foreign Trade and the head of the MFA's Department for Export Promotion and Internal Market. Chairing the Council is the Director of the MFA's Information Office.

Program Activities

Exchanges and Exhibits: The Swedish Institute receives 180 million SEK a year in government appropriations (2003), plus another amount equaling 55 million SEK from other sources (2002). SI is responsible for promoting cultural film, literature/translations, as well as educational and professional exchange between Sweden and other countries. It spent 12 million SEK on international cooperation and exchange, 50 million SEK on cooperation with East/Central Europe including exchanges through its Partnership for Culture program and 22 million SEK on education and arts. SIDA program exchanges and the MFA's AMS scholarships and SI language study programs were funded from a joint 103 million SEK budget.

- For 2002, SI organized over 1,172 scholarships, 21 seminars, 180 projects, plus 44 youth projects.

- SIDA sponsors international cultural exchanges through programs such as the Swedish-African Museum Program. The SIDA cultural cooperation expenditure in South Africa equaled 20 million SEK for 2002.
- The European Union programs include funding and cultural support through the Northern Dimension (PHARE) development challenges of northern Europe.
- The Nordic Council supports the exchange of students and teachers through its *Nord Plus* program.

Language Studies: The Swedish Institute is responsible for supporting Swedish language teaching. The Institute mediates contacts with Swedish and foreign cultural workers, awards travel grants and gives general assistance in cultural exchanges. It is also entrusted with assisting and supporting bilateral cultural exchange programs, since Sweden does not conclude any cultural agreements at the governmental level. SI communications and language studies reached 51 countries. Programs in 200 universities across 43 countries reached 40,000 students. They also funded 135 visiting programs including 70 Swedish Lecturers and 307 experts. SI published 73 books in 18 different languages, working with 28 outside translators and 19 editors. The Nordic Association supports language studies in each of the Norden countries.

International Cooperation: Forty cultural institutions have been established among the five Nordic countries, in cooperation with other member countries of the Nordic Council and three independent regions. Approximately half of the total Nordic budget has been earmarked for cultural activities.

The Nordic Council also maintains the Nordic Information Offices, another essential element of cooperation in East/Central Europe. Information Offices have been established in Riga, St. Petersburg Tallinn and Vilnius. At present, they organize language courses, administer scholarships and are engaged in various types of cultural exchanges. In addition, they spread general information about the Nordic countries and Nordic cooperation. The Swedish Institute, in cooperation with local partners, established cultural/scientific centres in Athens, Istanbul, Alexandria and Paris.

Country Studies: Through the Nordic Council - The Norden Association (the Sweden branch is funded by MFA). Norden has a population of approximately 23 million people. The Nordic cooperation covers a broad field of activities aimed at promoting mutual contacts within the region. Members include individuals, libraries, and other cultural organizations. It offers seminars, books, magazines and distributes publications on Nordic cooperation. The Swedish Institute and government supports 130 individual folk schools, and 63 university programs.

Trade: The Swedish Trade Council works through Swedish embassies, consulates and chambers of commerce. In total, the STC employs around 405 people in 35 countries. Examples of MFA cultural trade programs include support for 3000 musicians who performed at the EXPO 2000 World Exhibition and world tours of Swedish pop stars.

United Kingdom

Background¹

The UK speaks of cultural diplomacy primarily in terms of international cultural relations (ICR), and includes it as part of its public diplomacy efforts. In a 1995 speech, The Prince of Wales² spoke of the importance of cultural diplomacy to the UK: “Cultural diplomacy works. It is enormously important to Britain and we must not undervalue the priceless asset it represents.” He went on to say that the English language and culture are “global assets” that manifest themselves in the work of the British Council as well as the BBC. These activities “...are a powerful and subtle cultural vehicle the world over for British influence. They bring respect for our artistic quality and creativity, and reinforce a more general appreciation in other countries of British excellence.” UK cultural diplomacy activities are generally conducted by non-governmental agencies, primarily the British Council and Visiting Arts.

Principles and Priorities

The UK government has limited direct responsibility for the execution of international cultural relations, but does consider it a significant part of foreign policy. This is evident in the British Council (BC) objectives:

- To build appreciation of the UK's creativity and scientific innovation among people overseas, and to strengthen their engagement with the diversity of UK culture.
- To increase international recognition of the range and quality of learning opportunities from the UK, to promote the learning of English, and to strengthen educational co-operation between the UK and other countries.
- To enhance awareness of the UK's democratic values and processes, and to work in partnership with other countries to strengthen good governance and human rights.

These objectives underlie British Council programs as well as those of Visiting Arts, a sister organization of the BC. The BC handles outgoing exchanges while Visiting Arts handles incoming exchanges.

¹ Information for this profile was obtained from the following sources:

The Foreign and Commonwealth Office website: www.fco.gov.uk/

The British Council website: <http://www.britishcouncil.org/>

Visiting Arts website: www.britishcouncil.org/visitingarts/home.html

UK Cultural country profile, Compendium of Cultural Policies in Europe. Available at:
www.culturalpolicies.net/

The Department for Culture, Media, and Sports website: http://193.128.182.36/index_noflash.html

Email correspondence with R.C. Mabbutt, British Council and Tracy Dalby, DCMS.

² http://www.princeofwales.gov.uk/speeches/education_29031995.html

Administrative Structure

The **FOREIGN AND COMMONWEALTH OFFICE** (FCO) is the UK department responsible for foreign affairs and is the “eyes and ears of the British Government abroad.” It seeks to increase trade, inward investment, tourism and the influence of UK foreign policy. As part of the FCO’s mission to establish pivotal influence worldwide, it supports the British Council, the London Radio Service, British Satellite News, the BBC World Service, and scholarship programs designed to attract top foreign graduates and young professionals from overseas to study in the UK.

ICR programs of the UK are primarily managed by the **British Council**, the UK’s leading cultural relations organization and the designated body for promoting UK culture and education. The British Council is registered as a charity (not-for-profit organization) and operates as an executive non-departmental public body, a national public body which operates independently of government, but for which ministers are ultimately responsible. In the case of the British Council, the sponsoring government department is the FCO.

The Council’s sister organization, **Visiting Arts**, is the national agency for promoting the flow of international arts into the UK and developing related cultural links abroad to help build cultural awareness and positive cultural relations. Their interests span all regions of the world but are particularly specialized and active in relation to East and Central Europe and the former Soviet Union, East and South East Asia, South Asia, Africa and Islamic countries. Visiting Arts is an educational charity, jointly funded by the Arts Council of England, the Scottish Arts Council, the Arts Council of Wales, the Arts Council of Northern Ireland, the Foreign and Commonwealth Office and the British Council. The Department for Culture Media and Sport also provides support.

While these are the primary organizations, other organizations and government departments are also involved in international cultural relations – the **Arts Council**, the **BBC**, and the **Department for Culture, Media, and Sport** (DCMS), and the **Department of Trade of Industry** (DTI). For instance, the DCMS takes the lead in international cultural policies and relations dealing with the European Union and Council of Europe as well as UNESCO. DCMS is also working with DTI on a multiyear interagency set of cultural industries initiatives targeted to both domestic cultural industry development and cultural export promotion.

Program Activities

The primary programmatic activities of the UK in relation to international cultural relations include educational and cultural exchanges, language instruction, as well as the marketing of British culture worldwide.

General Funding of the British Council: The FCO provides the British Council with an annual grant. During the last three years, the Council's grant-in-aid from the FCO steadily increased

FCO: Foreign & Commonwealth Office

DTA: Department of Trade and Industry

BTI: British Trade International

DCMS: Department for Culture, Media and Sport

from £136 million in 2000-01 and £157 million in 2002-2003, to £170 million in 2003-04.³ Just as in the 2002-2003 period, the 2003-2004 grant is approximately 11.7% of the FCO total departmental expenditure. The Council also receives income from other UK government departments and agencies as well as from international bodies, and increasingly from the private sector. The rest of the revenue, amounting to approximately 40% of its total operating budget, is earned from services fees such as project management, UK-based training, English language courses and examinations. An examination of numbers from 1994 to present shows government grants as a percentage of total operating income going down steadily and other sources of revenue, including corporate contributions and service revenue, increasing. British Council total incoming resources for 2001-2002 were £441 million, a relatively small increase from the 2000-2001 restated number of £430 million.

Educational and Cultural Exchanges: Exchanges in the UK are handled primarily by the FCO, the British Council and Visiting Arts.

- Almost 2500 FCO-funded scholarships were awarded in academic year 2001-2002. Total funding for these scholarships was £45.5 million of which £34 million was provided by the FCO.
- The British Council strengthens the UK's reputation overseas through programs in education, English language, the arts, science, information provision and governance, and human rights. During 2000, the British Council mounted more than 3,000 arts events abroad. In 2002, the Council helped more than 16,000 young people take part in exchange programs.
- Visiting Arts establishes links throughout the world by running training and briefing programs for UK-based international cultural attachés/representatives while also organizing a wide range of UK training, placement and residency programs for international artists, arts managers/practitioners from a wide range of countries to come to the UK and work within its arts environment.
 - › An illustrative programmatic example is the Visiting Arts Project Development Awards which are open to all British-based promoters and venues promoting quality foreign work which has a clear country specific dimension, which can demonstrate its contribution to the development of cultural awareness and cultural relations and which will produce some kind of continuing impact, influence or follow-up. In 2001-2002, £138,562 in grants was awarded in the performing arts and £143,273 was awarded in the visual, media, and applied arts.
- Marketing British education and culture worldwide: The Council is the 'brand manager' for the Prime Minister's initiative, *EducationUK*, designed to increase the number of overseas students studying in the UK. This initiative has met with success as higher education students coming to the UK to study rose 15% over a four-year period ending with 2000-2001 and post-graduate students seeking further education coming to the UK for studies rose 32% in 1999-2000.
- Other important programs include *Connecting Futures*, an initiative aimed at building mutual trust and understanding between young people from the Muslim world and the UK.

³ 2002 Spending Review: New Public Spending Plans 2003-2006. Chapter 13: Foreign and Commonwealth Office.

Language Studies: In 2002 the British Council employed 1,800 teachers in 129 teaching centers overseas who taught over 1.1 million class hours around the world. Additionally the BC is responsible for *In2English*, a website that delivers English language teaching material to millions of learners in China.

Worldwide Network/Infrastructure: In addition to over 200 UK embassies overseas, there are British Council offices in 109 countries providing numerous cultural and educational services designed to win recognition abroad for the UK's values, ideas and achievements, and to nurture lasting, mutually beneficial relationships with other countries.

Trade: Trade efforts are included under FCO purview and thus are relevant to cultural policy concerns. British Trade International brings together the work of the FCO and the DTI. BTI delivers its services through two operating arms – Trade Partners UK and Invest UK – responsible for trade development and inward investment respectively. Trade Partners UK also works with the DCMS which chairs an inter-ministerial taskforce focused on the creative industries. The taskforce created the Creative Industry Export Promotion Advisory Group (CIEPAG) which issued