

Pathways to becoming a cultural powerhouse

Perspectives for impact in arts, culture and creativity

July 2024

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About ANA

A New Approach (ANA) is Australia's national arts and culture think tank. Through credible and independent public leadership, ANA helps build an ambitious and innovative policy and investment environment for arts, culture and creativity. We work to ensure that Australia can be a great place for creators and audiences, whoever they are and wherever they live.

ANA acknowledges the cultures of Aboriginal and Torres Strait Islander peoples in Australia and their continuing cultural and creative practices in this land.

ANA Board

Rupert Myer AO (Chair), Sue Cato AM, Cass O'Connor, Catherine Liddle, Craig A. Limkin PSM and Genevieve Lacey.

Board Associates 2024-25: Merlynn Tong and April Phillips.

ANA Reference Group

Genevieve Lacey (Chair), Ben Au, Julian Canny, Jane Curry, Professor John Daley AM, Shuba Krishnan, Damien Miller, Rupert Myer AO, Alison Page and Dr Mathew Trinca AM.

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Introduction

Purpose of this paper

This Analysis Paper shares international perspectives for Australia to consider as we work to cement our place as a cultural powerhouse in the 21st century. It provides an overview of experiences from three case study countries that have taken steps to shift their cultural position in the global environment: Brazil, France and South Korea. It explains how their experiences could inform future collaboration and planning on government policies, as well as industry activity in Australian arts, culture and creativity.

Recently, the federal parliament recognised Australia's unprecedented success in securing three 2024 Venice Biennale Golden Lions.¹ Both the Arts Minister and the Shadow Arts Minister were at pains to acknowledge that this success is built on decades of collective efforts – from successive governments of different political stripes, the arts and culture industry broadly and philanthropy.

It is exactly this spirit of long-term, non-partisan and collaborative effort that can secure Australia's place as a culturally confident nation in the 21st century. Partnerships are necessary for arts and culture to play their role in the lives of all Australians.

Australia is also approaching a once-in-a-generation opportunity to secure its place as a cultural powerhouse: the Brisbane 2032 Olympic and Paralympic Games. Hosting Brisbane 2032 commits Australia to significant programs of both sporting and cultural activities. How can Australia leverage this opportunity to reap economic, social and cultural benefits?

Why now?

Australia is facing deep challenges in social cohesion, prosperity and security but the good news is that arts and culture can help to address them. The country case studies below show how other countries have already leveraged arts and culture to deliver socio-cultural impact. In addition, as ANA's research shows, middle Australians already believe arts and cultural activities are:

- Essential to being human
- Drivers of wellbeing and productivity
- Fostering innovation, imagination and expression
- The building blocks of community and place²

The time to capture these opportunities is now, because Brisbane 2032 could amplify the impacts of arts and culture. The eyes of the world will turn to Brisbane in 2032 as Australia joins a select group of nations that have hosted three Summer Olympics.³ The scale of the arts, culture and cultural relations opportunity is difficult to overstate. For instance, the Tokyo 2020 Olympics drew a broadcast audience of over 3 billion people, which is equivalent to 700 AFL grand finals – the most-watched Australian television program in the same year.⁴

Brisbane 2032 is not only an opportunity to connect Australia's rich and diverse cultures with cultures worldwide but also a once-in-a-generation chance to accelerate the benefits of arts, culture and creativity for all people in Australia.⁵ The Opening and Closing Ceremonies, along with the four-year Cultural Olympiad leading up to 2032, are integral parts of the Olympics and Paralympics cultural programme.⁶ Similar to Melbourne 1956 and Sydney 2000, the cultural impact of Brisbane 2032 will come from both globally showcased mega-events and local activities held in community halls, local libraries and venues right across the country.

Importantly, however, Brisbane 2032 also has an increased focus on legacy, supported by a 20-year strategy spanning 2022-2042. This strategy specifically targets the lasting impacts of arts, culture and creativity, acknowledging the potential influence of various arts and cultural events associated with Brisbane 2032.⁷ It is also an opportunity for deliberate and long-term engagement in international cultural relations.

Already, long-term sports policy planning is underway to complement the legacy strategy, and additional long-term planning in arts and culture is also necessary. ANA notes the federal government's forthcoming National Sport Strategy, following public consultation in 2023.⁸ ANA looks forward to seeing how the new strategy will support Australian sport ministers and 'seek to align with State, Territory and other sector leaders' plans' to achieve both short- and long-term sport-based outcomes for the public. This mechanism to coordinate, collaborate and align efforts is a potential model for Australian cultural ministers to explore.

The time to plan for long-term impact is now, and Australia is well-positioned to seize this opportunity. Our public already has notably high cultural participation and attendance rates,⁹ matched by an unprecedented policy environment: Federal, state and territory governments all have current or forthcoming cultural policies, placing policy focus on arts and culture.¹⁰ Australia has also taken steps to improve its reporting of cultural funding and evaluation of impacts.¹¹

This policy environment lays the foundation for more collaborative planning for Australia's cultural and creative future, including international cultural relations, leveraging

Australia's strengths. As Chair of ANA Rupert Myer AO pointed out in his National Press Club Address:

Our pathway to becoming a cultural powerhouse began with First Nations cultural and creative practices observed over millennia. These practices are globally unique, have endured despite profound disruption over the last two and a half centuries, have diversified spectacularly through new art forms, new media and cutting-edge production techniques. Being home to these enduring cultures, as well as the cultures of people from every country on earth, is one of our key advantages.¹²

This Analysis Paper makes three findings (detailed in Key Findings below):

- Cultural powerhouse nations plan, report and evaluate for impact.
- Brisbane 2032 can accelerate Australia's cultural powerhouse journey.
- Australia should examine overseas successes and shortcomings when planning its cultural relations future.

Opportunities

Informed by these findings, ANA identifies the three high-level opportunities below:

Opportunity 1

Noting that *cultural powerhouse nations plan, report and evaluate for impact*

The Commonwealth, in concert with other levels of government, should develop a National Cultural Plan or Strategy, modelled on the successive National Sports Plans and Strategies. This would build the foundation for the Commonwealth's strategic collaboration with governments, industry, philanthropy and business.

Opportunity 2

Noting *Brisbane 2032's potential to accelerate Australia's cultural powerhouse journey*

Cultural ministers at all levels should form agreements between jurisdictions to pursue and deliver:

- The four-year cultural programme for the 2032 Olympics and Paralympics Games and
- The arts, culture and creativity outcomes outlined in the Brisbane 2032 legacy strategy *Elevate 2042*, including capacity building in collaboration with other relevant ministers to deliver and evaluate impacts on social cohesion, wellbeing and social inclusion.

This opportunity should be pursued through a national partnership agreement formalised by a Ministerial Council as part of National Cabinet. This agreement should align with the National Cultural Plan or Strategy identified above, if also pursued.

Opportunity 3

Noting that *Australia should examine overseas successes and shortcomings when planning its cultural relations future and recognising that among the 15 largest world economies, Australia and Canada are the only countries without a dedicated international cultural relations institution (CRI) (with Canada exploring establishing one)*

The Commonwealth should explore options for establishing an Australian international CRI as an initial step. This study should:

- Survey existing Australian cultural relations activities, including their underlying objectives across various government agencies and arts and culture organisations (including those not government-funded),
- Conduct case studies of selected overseas CRIs to identify relevant policy objectives and activities for Australia and
- Recommend two or more models for a CRI that Australia could consider and implement.

Key Findings

Finding 1: Cultural powerhouses plan, report and evaluate for policy impact

Brazil, France and South Korea illustrate foundational approaches to arts and culture that ensure commitments translate into tangible actions and impacts. South Korea, for instance, established a ten-year master plan for cultural development in the 1990s and continues today with wellbeing assessments that demonstrate how arts and culture enhance the lives of its citizens. Similarly, France's annual cultural budget reporting tracks government spending on arts and culture across various policy domains, including defence, foreign affairs and sports. This helps to understand how governments are investing in arts and culture activity and where impacts are likely to arise. Brazil's use of language education as a tool for cultural relations, despite Portuguese being widely spoken across many nations, offers relevant lessons for Australia.

Improved planning, reporting and evaluation of arts and culture impacts are already underway in certain contexts, and within reach for Australia in others. Insights taken from Brazil, France and South Korea can guide Australia's future initiatives, including:

- **Arts and culture reporting**, including the triennial State of Australian Culture report promised under the current national cultural policy, *Revive*, and reporting obligations under various state cultural policies.¹³
- **Wellbeing reporting**, building on Australia's first wellbeing framework that recognises the role of arts, culture and creativity in enhancing wellbeing.¹⁴ ANA welcomes the latest federal budget, which includes funding for the Australian Bureau of Statistics to deliver an 'expanded General Social Survey on an annual basis to provide timely insights on the wellbeing of Australians'.¹⁵ ANA also welcomes the inclusion of a Performance and Wellbeing framework in the NSW Budget.¹⁶
- **More granular reporting of arts and culture funding**, building on the Cultural Funding by Government data released by the federal government.¹⁷
- **Legacy planning for the Brisbane 2032 Olympics and Paralympics**, guided by a 20-year strategy aimed at achieving impacts in targeted areas, including arts, culture and creativity.

Finding 2: Brisbane 2032 can accelerate Australia's cultural powerhouse journey

Preparations are well underway for Brisbane 2032, set to be the most impactful sports and cultural event for the next generation of Australians. Brisbane 2032 presents an opportunity for Australia to build on current and recent efforts to unlock the benefits of arts and culture.

The examples in this Analysis Paper show how three Olympic and Paralympic Games – Seoul 1988, Rio 2016 and Paris 2024 – accelerated impacts relevant to arts and culture. These examples remind Australia that arts and culture will permeate all aspects of Brisbane 2032. While the four-year Olympic arts festival (also known as the Cultural Olympiad) and the Opening and Closing Ceremonies are prominent arts and culture events, arts and culture are also integrated into the sports of the Olympics and Paralympics, as well as related community activities.

As illustrated by the country case studies of Brazil, France and South Korea, there is a wide range of socio-cultural impacts that the cultural and creative activities of Brisbane 2032 could deliver, from enhancing social cohesion and fostering a sense of belonging to promoting cultural diversity and inclusion. ANA's research also indicates that these activities can contribute significantly to educational, learning and economic outcomes.¹⁸

These case studies also demonstrate why sports mega-events like the Olympic and Paralympic Games have the potential to accelerate a nation's progress towards becoming a cultural powerhouse. With careful planning, Australia can ensure that the long-term impacts burn brightly long after the flames go out at the Olympic and Paralympic

Closing Ceremonies. Though each host nation's experience brings different perspectives, a common thread is the deep links that arts and culture have with sports (see Box 1 below). Brisbane 2032 will be no exception.

Brisbane 2032 will be part of 'The New Norm' of Olympic and Paralympic Games, which are better targeted towards legacy and long-term impact while promoting cost efficiencies.¹⁹ Cultural and creative activities that are part of Brisbane 2032, including the four-year Cultural Olympiad, will contribute to its legacy and long-term impacts. As ANA has previously highlighted, these activities have the potential to generate broad impacts across society and the economy, with cultural and creative industries producing 'higher spillover effects into other industries in terms of total output, value-added and employment multipliers'.²⁰

The New Norm allows for more preparation time for the Olympics and extends regional benefits beyond the host city by 'limiting special purpose infrastructure expense in favour of upgrades to and use of existing venues'.²¹ By doing so, the New Norm distributes investments to a wider range of venues and communities, thereby reducing the historical risk of deficits associated with the Olympics.²²

The Brisbane 2032 legacy strategy establishes a 20-year foundation for collaboration among local, state and federal governments on the long-term impacts of 'arts, culture and creativity', a central focus of the strategy. Closer collaboration and policy interoperability across Australian governments will be necessary to achieve impacts in 'arts, culture and creativity'.²³ This approach could yield benefits extending beyond these sectors.

Box 1: How arts and culture link with sports

- **Everyday Australians see close links between sports, arts and culture**, as ANA's focus group research shows.²⁴ Young middle Australians strongly associate arts and culture with experiences like attending sporting matches. Similarly, Baby Boomer middle Australians often draw connections to sports when discussing arts and culture.
- **Some sports forms involve arts and culture**. For example, rhythmic gymnastics, figure skating and artistic swimming are choreographed to music.²⁵ Breaking (also known as breakdancing) is making its Olympic debut at Paris 2024, combining dance with music.²⁶
- **Sports events often include arts and culture events**. For example, sports stories are conveyed through music, dance and visuals. Award ceremonies feature national and club anthems, along with cultural symbols. Olympics typically involve a multi-year arts festival, sometimes known as a Cultural Olympiad. Our research shows young middle Australians see the incorporation of art into sports as enhancing their sports experiences.²⁷
- **Sports venues often double as arts and culture venues**. Large-scale examples include RAC Arena (formerly Perth Arena), Qubos Bank Arena (formerly Sydney SuperDome) and Rod Laver Arena. Community centres often host both sports and arts and cultural activities.
- The **technical and event-focused workforce operates across both sports and arts and culture events**.²⁸
- **Interactive video games are used for sports training and development**, and interactive video game competitions are sometimes referred to as 'esports'.²⁹
- **Arts and culture amplify the cultural impact of sports**. Video streaming, social media, photography and broadcasting contribute to the storytelling and shared experience around sports. Sports museums capture the cultural experiences of sports, athletes and audiences.
- **Arts attendance can correlate with sports attendance**. A study of nearly 900 Australian adolescents across three states found that adolescents who attended sporting events were more likely to also attend cultural events.³⁰

Finding 3: Australia should examine overseas successes and shortcomings when planning its cultural relations future

Right across Australia's federal, state and territory jurisdictions, arts and culture policies are in place and continue being developed. This positions Australia well to take the overdue step of better coordinating and pursuing cultural relations opportunities.

Cultural relations activities matter not only because of their impact on arts and culture but also because of their broader impacts. As Minister for Foreign Affairs, Senator the Hon Penny Wong said at the launch of a report on whole-of-nation international policy:

We need to coordinate our strengths... It's not just up to our diplomats, nor our military alone. It starts with who we are as a country: our First Nations history, our multicultural fabric, our institutions, business, academia, and civil society.³¹

For many nations, one of the key mechanisms for successful cultural relations activity is an international CRI. Of the 15 largest world economies, Australia and Canada are the only countries without one, and Canada has been exploring establishing one.³² Brisbane 2032, which will direct the attention of billions of people from cultures around the world to Australian cultures, provides a rare chance to establish a CRI.

CRIs fulfil a unique role, primarily focusing on the deliberate enhancement of international relationships between countries through the lens of arts and culture. This sets them apart from other types of cultural-focused entities that, while frequently engaged in international activities, have different primary motivations and responsibilities (see Appendix A). For example, CRIs:

- **Focus on activities that connect the cultures of a nation with those of others**, in contrast to government departments primarily tasked with advising on policy and administering government programs, like the Department of Foreign Affairs and Trade. This distinction is illustrated by the French CRI operating as a semi-autonomous entity under the guidance of ministers responsible for foreign affairs and culture, as shown in the French case study below. While a department may have portfolio responsibility for these activities, CRIs may be better suited to carry them out.
- **Are public bodies that explicitly and intentionally represent the cultures of a nation**, distinguishing them from commercial and not-for-profit cultural organisations and individual artists.

- **Use arts and culture primarily as a tool for cultural relations**, setting them apart from entities that promote trade (such as Austrade, Interactive Games and Entertainment Association, and Australian Publishers Association); from government funding and development bodies (such as Screen Australia and Creative Australia); and from national cultural institutions that manage international exhibitions and exchanges (such as the National Museum of Australia and the National Gallery of Australia).
- **Pursue improved international relationships between nations through the lens of arts and culture**, which is not the primary focus of other types of entities and activities that also make important contributions to cultural relations.

This Analysis Paper provides overseas examples that can inform Australia as it considers its future cultural relations.³³ These examples show how CRIs can contribute to cultural relations, and how their activities intersect with mega events, especially Olympic and Paralympic Games, and with cultural policies.

The language teaching activities of Brazil's Instituto Guimarães provide one model that Australia could learn from. These activities not only facilitate reciprocal interactions between Australian and other cultures but also help fund other cultural relations activities.³⁴ Likewise, South Korea's cultural relations bodies illustrate a range of activities that helped leverage Seoul 1988 to support the Korean Wave. Through language promotion, cultural centres across the world and in-country support for cultural exports, successive South Korean governments used cultural policy to transition from regulation to promotion of arts and culture.

While there are multiple efforts across Australia to build linkages between arts and culture and cultural relations, Australia can and should prioritise the coordination of desired impacts and planned activities. This is why ANA has called for the creation of a single, well-funded institution that leads Australia's international cultural relations.³⁵

A cultural relations strategy, under a long-term plan for arts and culture, could also unlock the long-term potential of arts and culture for cultural relations. Australia could draw on the approach to setting strong linkages between sports and cultural relations, as its 10-year sports diplomacy strategy shows.³⁶ Under the *Sports 2030* long-term plan for sports, *Sports Diplomacy 2030* sets strategic priorities, builds in Commonwealth-state cooperation and outlines the impacts of sports beyond the sporting arena.

Perspectives from South Korea

Like Australia, South Korea is an emerging cultural power in the Indo-Pacific. South Korea is also a major world economy, with the 13th highest GDP of USD 1.7 trillion in 2022, just behind Australia in 12th place.³⁷ Through the efforts outlined below, Australia and South Korea have promoted bilateral relations for over three decades, ranking 6th and 7th respectively on the Lowy Institute's latest Asia Power Index.³⁸ The three examples below illustrate South Korea's multi-decade cultural journey since the Seoul 1988 Olympic and Paralympic Games:

- The cultural policy reforms that followed the Seoul 1988 Games
- The cultural relations organisations supporting two phases of the Korean Wave
- South Korea's wellbeing measurement, highlighting wider impacts of arts and culture

Key takeaways from South Korea

- Australia and Brisbane 2032 could learn from how South Korea used cultural policy before, during and after Seoul 1988 to unlock social, cultural and economic impacts.
- South Korea's CRIs supported the nation through the Korean Wave and illustrate the kinds of activities that Australia could consider for its own future CRI.
- South Korea's national measurement of the contribution of arts and culture to quality of life could inform Australia, as it applies and builds on its first Wellbeing Framework.

Seoul 1988: Opening Korean culture to the world

Building on South Korea's momentum from hosting the 1986 Asian Games, Seoul 1988 marked only the second time an Asian nation had hosted the Summer Olympics and Paralympics.

Seoul 1988 stood out as a unifying series of events, in contrast to the Cold War-related boycotts that marred Moscow 1980 and Los Angeles 1984. Seoul 1988 was also the first instance since Tokyo 1964 that the Paralympics were held in the same venues as the Olympics.³⁹

A range of social and cultural policies worked in tandem with preparations for Seoul 1988. For instance, lifting South Korea's night curfew was a condition for hosting the Olympic Games, which also had a significant and enduring impact on nightlife, fostering increased participation and attendance in arts and cultural activities.⁴⁰ Chun Doo-hwan's government (1980–1988), extended public subsidies beyond cultural heritage and traditional arts to include a wide array of contemporary arts that later became integral to the Korean Wave.⁴¹ Cultural plans and policies during this administration also aimed to establish cultural identity and promote regional culture.

Seoul 1988 provided a profound and globally oriented cultural foundation ahead of the Korean Wave. As one researcher describes, 'the 1988 Olympic Games brought a paradigm shift to cultural policymakers who were asked to design new approaches to culture with a blank slate'.⁴² What followed was a decade of revitalised cultural policy, as shown in the box below. In this manner, South Korea provides an example of a country reaping the cultural benefits of hosting a mega-event through concerted, long-term cultural policymaking.

Collectively, decades of policies and plans are considered to have kickstarted the Korean arts and culture transition from an 'authoritarian state to an emerging patron state'.⁴³ They guided engagement with an increasingly global world and the growth of cultural and creative industries. Together with subsequent policies and plans, they laid the essential foundation for the Korean Wave, which began in the late 1990s and continues to have a cultural impact around the world.⁴⁴

Box 2: A selection of South Korean cultural plans and strategies, 1988–2003

In 1990, during the Roh Tae-woo Government (1988–1993), a 'ten-year master plan for cultural development' was established under the slogan 'culture for all the people'.⁴⁵ The goals of the plan were to establish cultural identity, promote the excellence of the arts, improve cultural welfare, promote regional culture, facilitate international cultural exchange, develop cultural media and achieve ethnic reunification with Koreans in North Korea.

In this period, South Korea promptly leveraged Seoul 1988 to announce to the world its openness to culture and trade. An example of international cultural exchange was the establishment of the Australia-Korea Foundation following head-of-government visits between Australia and South Korea immediately after the Seoul 1988 Games.⁴⁶

The Kim Young-sam Government (1993–1998) supplemented these goals with a focus on the globalisation of Korean culture, leveraging the once-in-a-generation global exposure from Seoul 1988.⁴⁷ This focus is evident through a 'new five-year plan for promoting cultural development' (1993), 'master plan for cultural welfare' (1996) and the 'cultural vision 2000' (1997). Coinciding with its 'master plan for cultural welfare', South Korea joined the Organisation for Economic Co-operation and Development (OECD) in 1996.⁴⁸ This signalled South Korea's readiness to collaborate with other nations on arts and culture, among a wide range of issues that also impact South Koreans, including wellbeing, education and innovation.

The Kim Dae-jung Government (1998–2003) followed up with policies that supported the development of cultural and creative industries.⁴⁹ These included the 'plan for cultural policy of the new government' (1998), 'five-year plan for the development of cultural industries' (1999), 'vision 21 for cultural industries' (2000) and 'vision 21 for cultural industries in a digital society' (2001).

Cultural relations institutions: Behind the Korean Wave

A former South Korean Minister of Cultural Tourism and Sport has drawn clear links between the Olympics and cultural impacts:

Through the hosting of various mega-events such as the Olympics and the FIFA World Cup in Korea, foreign people... have watched Korean cultural performances on the TV and received good impressions of the Korean people, which have in turn helped to promote Korean drama, film and pop music as well.⁵⁰

Certainly, the period following Seoul 1988 is filled with diverse examples of cultural impacts and cultural relations worldwide. The original Korean Wave, from the mid-1990s to late-2000s, saw Korean TV dramas spread across the Asia Pacific (including China, Vietnam, Singapore, Malaysia, Indonesia, Thailand and Japan), the Middle East and Asian communities in other countries, such as the United States.⁵¹ This era also witnessed the emergence of popular music stars like BoA, who bridged cultural gaps between South Korea and Japan with studio albums featuring both Korean and Japanese lyrics. Girls' Generation, one of the key groups, also laid the groundwork for subsequent decades of South Korean girl groups achieving global recognition.⁵²

The New Korean Wave began with the rise of content platforms, social media and smart devices. It widened the reach of South Korean culture, driven foremost by music and also by interactive gaming, dance, fashion and film. A prime example is the song *Gangnam Style* by South Korean rapper Psy, which topped music charts in over 30 countries, including Australia, and won Best Video at the MTV Europe Music Awards.⁵³ The supergroup Blackpink, the first Asian and all-female group to headline the US music festival Coachella, is another example.⁵⁴ In both cases, the music videos feature iconic dances that spread throughout content platforms and social media. The film *Parasite*, directed by Bong Joon-ho and released in 2019, showcased Korean culture's influence beyond music. The film was recognised not only with the *Palme d'Or* at the Cannes Film Festival but also several Academy Awards, including Best Picture, making it the first non-English film to win that award.⁵⁵

There have also been mutual benefits between the Korean Wave and brands beyond arts, culture and creativity. The brand power of the Korean Wave has had impacts on the 'purchasing intention of overseas consumers, food, K-beauty products, and tourism'.⁵⁶ In turn, these consumer purchases have fuelled opportunities in arts, culture and creativity. For example, the South Korean government is capitalising on

rising tourism by building K-Culture Valley in the city of Goyang, expected to attract 20 million visitors a year.⁵⁷

Behind these examples of overseas cultural impacts are a range of CRIs, each with a tightly focused scope, as outlined in Box 3. Note that each CRI has a narrower remit compared to cultural relations bodies like the United Kingdom's British Council and Germany's Goethe-Institut.

Quality of life indicators: Informing policy responses to social issues

South Korea provides a prime example of national measurement to understand the contribution of arts and culture to quality of life. As a cultural powerhouse, it not only fosters creative and cultural ambition and access among its citizens and residents but also explicitly recognises the contribution of arts and culture to quality of life by measuring them as indicators. Australia has already taken a meaningful step by recognising 'creative and cultural engagement' as an indicator in its first Wellbeing Framework, and South Korea provides a model for the next steps.⁵⁸

The South Korean Statistical Research Institute's Quality of Life Indicators (the South Korean Indicators) identify new changes in society and inform policy responses to improve quality of life.⁵⁹ This framework helps address issues in arts and culture, among other aspects of life. Measuring quality of life and its indicators is essential, complementing quantity of life indicators such as life expectancy statistics. The South Korean Indicators are organised under a concentric circle framework, covering 'subjective well-being' and 'individuals' as well as 'social relationships' and 'environmental conditions'.⁶⁰ Under this framework, there are several arts and culture indicators related to 'individuals' and 'social relationships', including:

- 'Participation in culture, art and sport events',⁶¹ which offers a broader framing compared to the 'creative and cultural engagement' indicator in Australia's first Wellbeing Framework⁶²
- The employment rate of college graduates in various degree types, including 'arts liberal' and 'fine arts and sports'⁶³
- Other measures related to leisure, such as 'cultural activities and arts'⁶⁴

The South Korean Indicators have been measured annually since 2017, with regular reports and ongoing review and updates of the indicators. Individual indicators are selected based on their adequacy, data quality and freedom from political bias.⁶⁵

Box 3: Cultural relations bodies of South Korea

The **Korean Cultural and Information Service**, affiliated with the Ministry of Culture, Sports and Tourism, operates 32 Korean Cultural Centres promoting Korean arts and heritage in 27 countries,⁶⁶ along with 'Facts: Korea', aimed at providing accurate information about Korean lifestyle, society, culture and history. It also manages 'Korea.net', established in 1995 as the web portal representing the voice of the Korean government and promoting Korea. Furthermore, 'Talk Talk Korea' engages fans of Korean culture in competitions for trips to South Korea and other prizes.⁶⁷

The **Korean Foundation for International Cultural Exchange (KOFICE)** focuses on Korean pop culture and supports bilateral cultural exchange events, global networking, research and studies and professional training programs for experts in related fields.⁶⁸ In 2024, the Korean Government announced a new agency that will incorporate KOFICE with a broader mandate including all aspects of Korean culture.⁶⁹

The **Korean Creative Content Agency (KOCCA)**, affiliated with the Ministry of Culture, Sports and Tourism, aims to turn South Korea 'into a major player in the content industry worldwide'.⁷⁰ KOCCA helps creative industries export, including by operating local offices in over a dozen overseas markets to assist with the expansion of cultural exports.

The **King Sejong Institute** teaches Korean language and culture worldwide through language classes offered in 248 institutions across 85 countries.⁷¹ King Sejong was the fifteenth-century Korean monarch known for inventing the Korean alphabet, which is still in use today.

Perspectives from Brazil

Brazil is a major world economy, with the 11th highest 2022 GDP of USD 1.9 trillion, just ahead of Australia in 12th place at USD 1.7 trillion.⁷² Like Australia and France, Brazil shares its official national language with several other nations. Unlike Australia and other countries discussed in this Analysis Paper, Brazil is not a member of the OECD.⁷³ The examples below provide helpful perspectives for Australia as it continues its journey to becoming a cultural powerhouse:

- The language teaching activities of Brazil's CRI. Like Australia, Brazil was a colony with enduring language and cultural ties to nations that were part of the same colonial empire
- The Rio 2016 Olympic Games, which took place during a period of change in cultural policy and funding in the country

Key takeaways from Brazil

- Rio 2016 shows that policy and planning are essential for sustaining the impacts of arts and culture activities, including on social cohesion, from mega-events like Brisbane 2032.
- Language teaching could help Australia build cultural relations with other nations, including those with colonial ties, related official languages and those in its region.

Instituto Guimarães Rosa: Language teaching as cultural relations

The Instituto Guimarães Rosa (IGR) is a CRI that forms part of Brazil's Ministry of Foreign Affairs.⁷⁴ Established in 2022 to commemorate the bicentenary of Brazil's independence from Portugal, it consolidates a range of existing cultural relations activities.⁷⁵ Among the IGR's cultural and educational initiatives, its Portuguese language teaching programs are particularly noteworthy. These activities not only foster reciprocal interactions between Australian and other cultures but also contribute to funding other cultural relations initiatives.⁷⁶

The IGR teaches Portuguese where Brazil intends to build or strengthen cultural links through a common language. Branches of the IGR collectively teach Brazilian Portuguese to about 12,000 students per year across 24 countries in three select regions:⁷⁷

- Latin and Central America, including Brazil and other countries in the region
- Southern Africa, including several former Portuguese colonies
- Europe, specifically Spain and Italy, noting their linguistic connections to Latin roots, enabling their populations to learn Portuguese, but excluding Portugal, the former coloniser of Brazil

Informed by Brazil's approach, a future Australian CRI could also consider focusing its language teaching efforts. Relevant regions for Australia could include the Indo-Pacific, Commonwealth nations and countries where commonly used languages share linguistic roots with English.⁷⁸

The coexistence of Portuguese language teaching from Brazil and Portugal in 11 common countries shows there can be space for more than one country to teach the same language overseas.⁷⁹ This is relevant to Australia, which could teach English overseas, but only in coexistence with English teaching by other countries.

Rio 2016: The challenge of sustained cultural impacts

Rio 2016 was the first Olympics hosted by any South American nation. Research studies confirm that Rio 2016 contributed to community pride and a sense of belonging, highlighting the challenge of not only achieving but also sustaining the social impacts of the Olympic Games. These impacts were achieved despite reports of significant federal cuts to cultural events before Rio 2016.⁸⁰

The example of Rio 2016 also demonstrates the need to plan to sustain the cultural impacts of Olympic and Paralympic Games. As the box below shows, Rio 2016 generated shorter-term socio-cultural impacts, in contrast to the longer-term impacts generated by Seoul 1988. Several factors may have contributed to these impacts not carrying over into the long term, including a lack of sustained local public support for Rio 2016, particularly due to failure to deliver on social promises or scandals.⁸¹ Other factors include insufficient discussion of legacy planning and delivery, as well as rapidly changing arrangements for national cultural policy in Brazil around Rio 2016, including the abolition of the Ministry of Culture twice between 2016 and 2023.⁸²

These sociocultural impacts from Olympic and Paralympic Games are important not only in Brazil but also in Australia. Recent Scanlon Institute research shows that pride and belonging have been on the decline in Australia. While Australians have 'traditionally felt a strong sense of national pride', 'the proportion of adults who take great pride in the Australian way of life and culture has declined by an estimated 11 percentage points since 2007 to 37% in 2022'.⁸³ In

addition, the proportion of Australians reporting a great sense of belonging in Australia fell an estimated 20 percentage points to 52% between 2007 and 2022.⁸⁴

As part of Brisbane 2032, arts and culture have a clear role in bolstering Australians' pride and sense of belonging. ANA's research confirms that middle Australians believe arts and culture can help showcase Australia's contemporary identity to the world.⁸⁵ They believe that arts and culture bring communities together and evoke a sense of pride and identity. They also view arts and culture as natural avenues to generate interest in contemporary Australia, not just for tourists but also for overseas job seekers and students looking to come to Australia for other opportunities, such as work. Middle Australians believe that arts and culture can provide overseas audiences with a more current understanding of Australia and demonstrate that Australia values cultural diversity. A recent Lowy Institute report echoes our research, finding that nine in ten Australians think Australia's culturally diverse population has been either 'mostly positive' or 'entirely positive'.⁸⁶

Box 4: Research showing sociocultural impacts of Rio 2016

A study of 850 Rio residents compared 'the emotional and psychological benefits residents perceive' five months prior to the Rio 2016 Games with one to two months after.⁸⁷ At the end of this period, Rio residents had higher perceptions of community pride due to increased visibility, civic pride from hosting the event and pride in refurbishing deteriorated areas. They also reported higher perceptions of collective self-esteem, enhanced social bonding, excitement from the event and visitors and emotional involvement with the sport.

Another study of 1,906 Rio residents compared the impacts between 2015 and 2020. It found increases in sociocultural indicators from 2015 (before the Games) to 2016 (during the Games), followed by decreases in 2017 and 2020.⁸⁸ The indicators measured were community pride, community infrastructure, community attachment and residents' support.

Perspectives from France

France is an established cultural power. It hosts a suite of globally influential arts and culture festivals and events, including the Cannes Film Festival and the International Contemporary Art Fair. France also excels at wielding soft power, leading 30 countries in the most recent edition of a five-year 'soft power' index (ahead of Australia at 9th place).⁸⁹ France also placed 1st on the 'engagement' subindex (Australia was 19th) and 3rd on the 'culture' subindex (Australia was 13th).⁹⁰ Below, we:

- Highlight France's efforts towards social inclusion while hosting this year's Olympics
- Shed light on its efforts towards inclusion in cultural policy over an extended period
- Show its ongoing efforts in detailed reporting of cultural expenditure

Key takeaways from France

- Like Paris 2024, Brisbane 2032 can plan to spotlight and amplify global efforts towards social inclusion, in and beyond sports.
- French laws, policies and reporting on equal access and cultural diversity show how a nation can plan to demonstrate and share its cultural values in and beyond its borders.
- Detailed cultural expenditure reporting helps explain why arts and culture matters to people with a stake in defence, foreign affairs and other policy areas.

Paris 2024: Building LGBTQ+ inclusion

The Paris 2024 Games is building on the legacy of Rio 2016 by promoting belonging, cultural diversity and inclusion for LGBTQ+ people. Bringing the slogan 'Games wide open' to life, the Paris 2024 Olympic Village will host Pride House, a welcoming space for everyone: LGBTQ+ supporters, athletes and allies, featuring a program of celebratory, cultural and educational activities.⁹¹ This initiative follows national efforts to include LGBTQ+ people, including the legalisation of same-sex marriage in 2013.⁹² France is only the second Olympics host nation, after Brazil, to have legalised same-sex marriage at the time of hosting. The appointment of Australian rower and Paralympian Nikki Ayers as a Paris 2024 Pride ambassador builds a clear link with Australia, another nation that has legalised same-sex marriage.⁹³

Paris 2024 follows the Rio 2016 Olympics, where arts and culture were used to express the inclusion of LGBTQ+ participants and the wider LGBTQ+ community. Rio 2016 was the first Olympic Games to 'permit transgender athletes to compete without prior gender reassignment surgery'.⁹⁴ At the time, Rio 2016 also reportedly had the highest number of athletes who publicly identified as LGBTQ+.⁹⁵

French cultural policy: Government action for equal access and cultural diversity

Behind the 'Games Wide Open' slogan of Paris 2024 lies France's deep and longstanding commitment to equal access and cultural diversity. France displays this commitment through a series of constitutional, legal and policy measures, supported by mutually reinforcing actions from both public and private bodies.

France has long enshrined the values of equal access in its constitution, in ways directly relevant to arts and culture. Its current Constitution 'guarantees the expression of diverse opinions' and requires France to ensure 'the equality of all citizens before the law'.⁹⁶ By citing an earlier Constitution, the current Constitution also preserves a guarantee of 'equal access for children and adults to instruction, vocational training and culture'.⁹⁷

Domestic examples illustrate these values in action. For instance, former Minister for Culture and Communication Catherine Tasca prioritised cultural diversity and equal access through cultural and artistic education as foundational principles of national cultural policy.⁹⁸ This not only demonstrates these values but also highlights the breadth of the cultural portfolio. Similarly, the French Ministry of Culture supports the French Coalition for Cultural Diversity, which represents over 40 professional cultural organisations and co-founded the international federation of such coalitions.⁹⁹ In addition, annual reporting on gender equality in culture and communication covers a wide range of gender-based measures related to work and employment.¹⁰⁰

France's commitment to equal access and cultural diversity is evident in its cultural relations activities. For example, former President Jacques Chirac emphasised the centrality of cultural and linguistic diversity to sustainable development in a speech at UNESCO.¹⁰¹

The commitment to equal access and cultural diversity is also evident in the French CRI, known as the Institut Français (IF). The IF is subsidised by the French Government but operates as a semi-autonomous entity under guidelines from the Minister for Europe and Foreign Affairs and the Minister for Culture. This contrasts with many Australian cultural relations activities, which typically fall under either the arts or foreign relations portfolio, but rarely both simultaneously. The IF also has explicit objectives to support arts and culture from Africa and the Caribbean, as well as to facilitate cultural exchanges with Francophone cultures globally (including all regions where French is commonly spoken, not limited to France) and foreign cultures.¹⁰² It maintains a broad and geographically dispersed presence, building connections between Francophone culture and other cultures through approximately 100 institutes across five continents.¹⁰³

Cultural budget reporting: Showing how government invests in arts and culture

France's Ministry of Culture provides regular budget reporting on arts and culture funding by portfolio. This enhances transparency across the government, providing crucial information for national decision-makers and others interested in government spending.¹⁰⁴

Cultural budget reporting also plays a wider role in reinforcing the status of arts and culture as a public good. It highlights the significance of arts and culture to stakeholders in policy areas such as defence, foreign affairs and sports. It also informs decisions about investments in arts and culture across government and depicts how different portfolios contribute to cultural impacts.

The French example of cultural budget reporting could provide a clearer picture of sources of government investment in arts and culture and enhance policy planning, transparency and accountability. This is because it offers a more detailed view of federal funding compared to Australia's existing Cultural Funding by Government data in several ways.¹⁰⁵

<i>Million euros and %</i>					
	2017	2018	2019	2020	2021
	Executed credits	Executed credits	Executed credits	Initial finance Bill (LFI)	Draft finance Bill (PLF)
National Education and Youth	2,571	2,592	2,646	2,625	2,630
Europe and Foreign Affairs	716	756	728	761	765
Higher Education, Research and Innovation	582	598	603	583	591
Defence	62	102	97	102	93
Territorial Cohesion and Local Authorities ¹⁰⁶	18	19	109	109	109
Economy and Finance	124	115	108	98	90
Agriculture and Food	34	34	34	36	35
Environmental Transition and Support	5	12	16	24	25
Interior	87	6	6	7	9
Public Action and Accounts	9	8	10	10	10
Justice	6	8	9	12	21
Overseas	13	2	3	6	4
Prime Minister's Office	3	3	2	2	5
Sports	3	4	3	3	3
Civil Aviation (Budgetary Annexes)	0.3	0.2	0.4	0.4	0.4
Subtotal (Excluding Ministry of Culture)	4,234	4,259	4,349	4,422	4,390
Ministry of Culture	3,511	3,571	3,633	3,658	3,816
Total (Subtotal + Ministry of Culture)	7,745	7,831	7,968	8,082	8,206
% of Total Government Expenditure	1.8	1.7	1.7	1.7	1.6
Please note payment credits ¹⁰⁷					

Figure 2: Cross-portfolio reporting on government expenditure on arts and culture, France, 2021¹⁰⁸

Conclusion

Australia is already on the path to becoming a cultural powerhouse, and this Analysis Paper draws insights from its peers to guide potential next steps and make the most of this moment for arts and culture. Australians exhibit high levels of engagement with arts and culture, and Australia hosts both enduring First Nations cultures and the cultures of people from around the world. This aligns with an unprecedented policy environment, where cultural policies are established or forthcoming across all federal, state and territory jurisdictions. Together, these factors establish a robust foundation for collaborative policy planning.

As the most significant cultural event of this generation, Brisbane 2032 can accelerate Australia's journey to becoming a cultural powerhouse. Legacy planning for Brisbane 2032 and Queensland's cultural policy already recognise this once-in-a-generation arts and culture opportunity, but more can be done to fully capture its potential. The Sydney 2000 Games demonstrated Australia's confidence as a multicultural nation, proud of its First Nations peoples and inclusive of people with disabilities in and beyond sport. What social, cultural and economic benefits could Brisbane 2032 showcase, inspire and accelerate for the next generations of Australians?

This Analysis Paper outlines some of these opportunities by sharing perspectives from Brazil, France and South Korea, including cultural policies and impacts associated with their Olympics experiences. These country case studies demonstrate several ways that cultural powerhouses plan, report and evaluate for policy impact. South Korea's focus on cultural policy around Seoul 1988 helped the nation capitalise on the opportunities of hosting the Olympics, paving the way for a sustained Korean Wave. Similarly, France's experience illustrates how the nation's current efforts to pursue and report on equal access in arts and culture are the result of long-term policy planning. ANA hopes these examples will complement the opportunities identified in this paper for improved policy collaboration and longer-term planning, by outlining tangible steps that Australia can take.

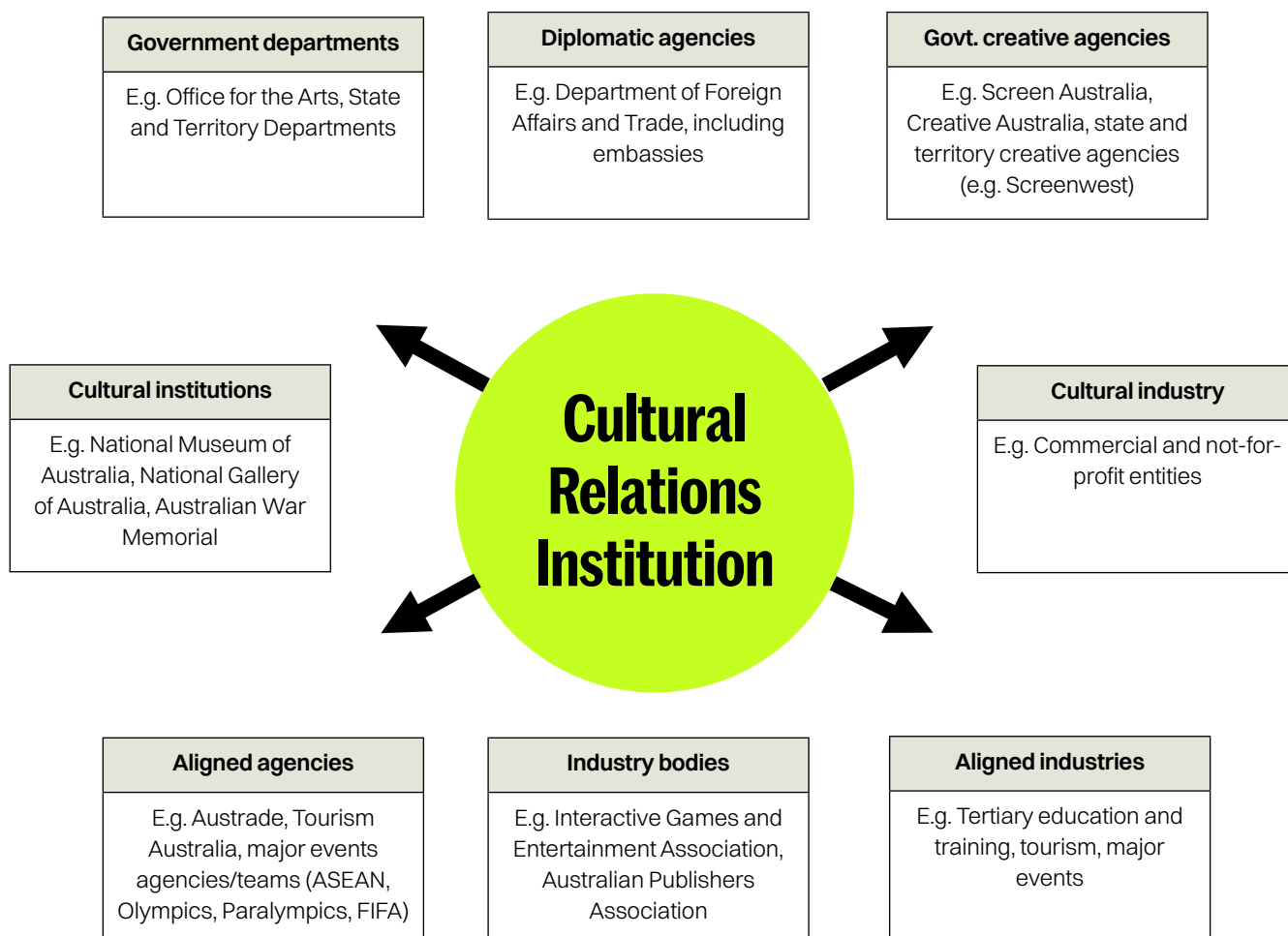
This Analysis Paper also highlights the cultural relations approaches of other nations to assist Australia in leveraging Brisbane 2032 as a unique cultural relations opportunity with the eyes of the world on our nation. Establishing a CRI would help Australia make the most of this rare opportunity to showcase our diverse cultures, including our First Nations cultures, to the world.

ANA encourages governments in Australia to consider the findings and opportunities in this report to inform Australia's pathway to becoming a cultural powerhouse. Learning from the experiences of other countries will help Australia capture opportunities in the coming decade. For example, it is pleasing to see the Australian Government has funded the Australia-France Roadmap, with an explicit purpose of 'sharing expertise on hosting major sporting events, with a focus on inclusivity and sustainability'.¹⁰⁹ Such exchanges with Australia's peers are essential, and a CRI would ensure that Australia plans and coordinates its cultural relations effectively.

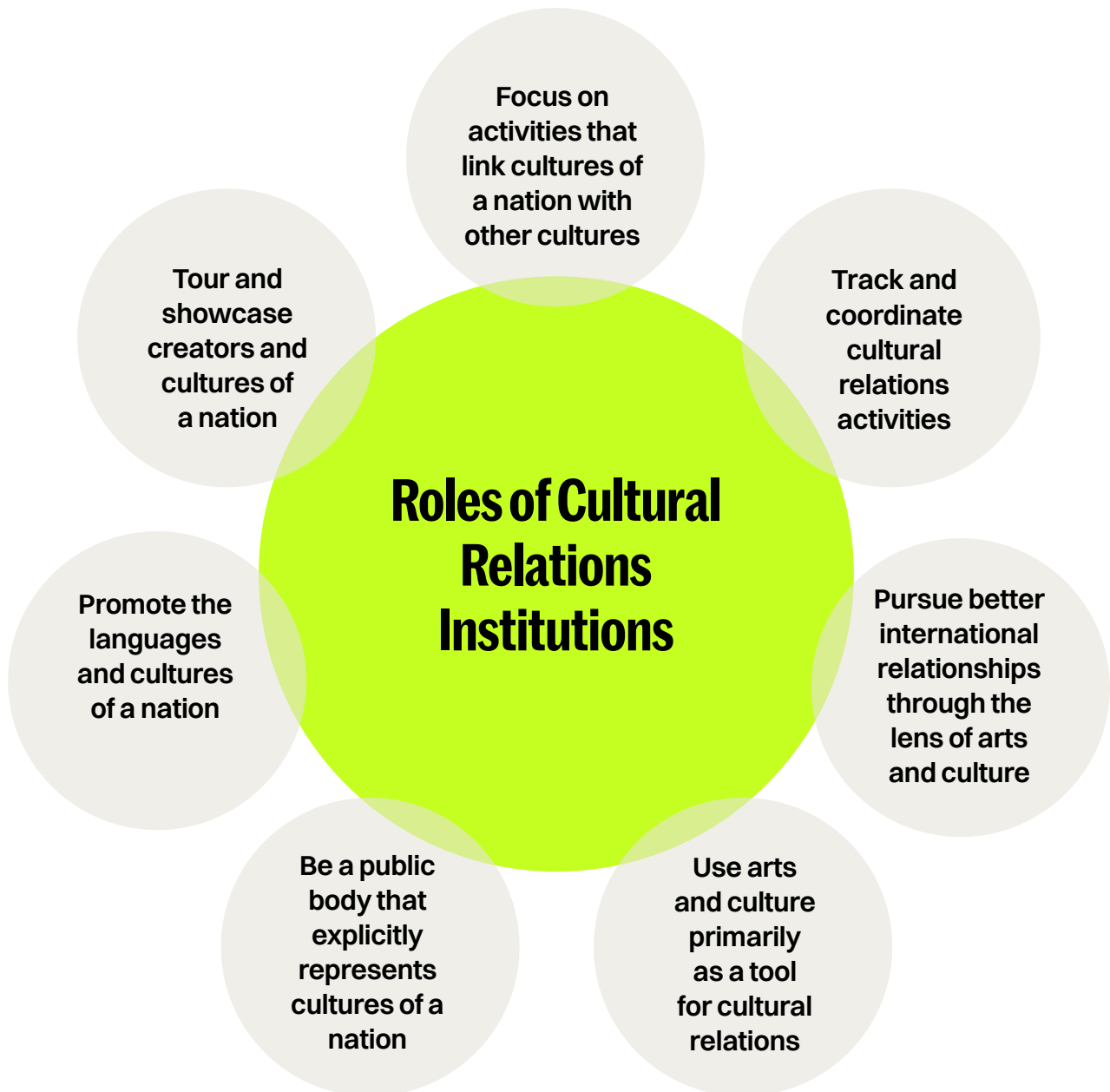
ANA stands ready to work with people and organisations right across the nation with a stake in arts and culture to pursue our vision that, by 2035, Australia becomes a cultural powerhouse whose creativity is locally loved, nationally valued and globally influential.

Appendix A: How Cultural Relations Institutions differ from existing entities

CRI can collaborate with an ecosystem of entities and activities that build artistic and cultural relations between Australia and other countries to secure a greater cultural relations impact.



CRI's can also complement existing entities and activities by performing a range of roles.



Appendix B: Brazilian and Portuguese language centres¹¹⁰

Countries with only Instituto Guimarães Rosa (Brazil)	Countries with only Instituto Camões (Portugal)	Countries with both
Bolivia Dominican Republic El Salvador Finland Guyana Haiti Israel Lebanon Nicaragua Panama Paraguay Peru Suriname	Australia Austria Belgium Chile China Croatia Czech Republic Democratic Republic of Congo Estonia Ethiopia France Georgia Germany Hungary India Morocco Moldova Namibia Poland Romania Senegal Serbia South Korea Spain Sweden Tanzania Tunisia United Kingdom United States of America Ukraine Venezuela Vietnam Zimbabwe	Angola Argentina Bulgaria Cabo Verde Canada Guinea-Bissau Italy Mexico Mozambique São Tomé and Príncipe South Africa
Total: 13	Total: 24	Total: 11

Endnotes

- 1 First Nations artist Archie Moore, along with curator Ellie Buttrose and commissioner Creative Australia, won the Golden Lion for Best National Participation at the Venice Biennale. Additionally, Australian director and screenwriter Peter Weir and Back to Back Theatre each received a Golden Lion for Lifetime Achievement. "Australia's Venice Golden Lion Winners Recognised in Parliament," 2024, <https://www.youtube.com/watch?v=92JiLOTbjlk>.
- 2 This was a nationwide study exploring attitudes towards arts, culture and creativity among middle Australians. In rooms and Zooms around the country, ANA brought together people from low to middle-income households in outer suburban and regional areas across every state and territory. Participants were politically unaligned, having swung their vote multiple times in both federal and state/territory elections. Kate Fielding, Aakanksha Sidhu, and Angela Vivian, "Intergenerational Arts and Culture: Lessons across Middle Australia" (A New Approach (ANA), October 2023), 5, <https://newapproach.org.au/analysis-papers/intergenerational-arts-and-culture-lessons-across-middle-australia/>
- 3 The other countries include the United States of America (St. Louis 1904, Los Angeles 1932, Atlanta 1996, with Los Angeles 2028 forthcoming), France (Paris 1900, 1924, and 2024), and the United Kingdom (London 1908, 1948, and 2012). Australia also hosted the Melbourne 1956 and Sydney 2000 Games. German cities were chosen three times (Berlin 1916, Berlin 1936, and Munich 1972 as part of West Germany), but Berlin 1916 was cancelled during World War I. International Olympic Committee, "Factsheet: The Games of the Olympiad," November 16, 2021, <https://stillmed.olympics.com/media/Documents/Olympic-Games/Factsheets/The-Games-of-the-Olympiad.pdf>.
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- 6 For example, the Olympic Charter requires the host of each Olympic Games to organise a 'cultural program' throughout the duration of the Olympic Village's operation, along with holding Opening and Closing Ceremonies. It is also customary, though not mandated by the International Olympic Committee, to conduct a four-year cultural program leading up to each Olympics. International Olympic Committee, "Olympic Charter," October 15, 2023, <https://stillmed.olympics.com/media/Document%20Library/OlympicOrg/General/EN-Olympic-Charter.pdf>; Beatriz Garcia, "Cultural Olympiads: 100 Years of Cultural Legacy within the Olympic Games," in International Olympic Academy, International Session for Young Participants 53 (Ancient Olympia, Athens: International Olympic Academy, 2013), <https://www.ioa.org.gr/post/cultural-olympiads-100-years-of-cultural-legacy-within-the-olympic-games>. Similar requirements and conventions apply to the Paralympic Games.
- 7 State of Queensland (Department of Tourism, Innovation and Sport), "Elevate 2042 - Brisbane 2032 Olympic and Paralympic Games Legacy Strategy," November 2023, [https://q2032-public-assets.s3.ap-southeast-2.amazonaws.com/documents/ELEVATE 2042 Legacy Strategy_FULL LENGTH.pdf](https://q2032-public-assets.s3.ap-southeast-2.amazonaws.com/documents/ELEVATE%202042%20Legacy%20Strategy_FULL_LENGTH.pdf).
- 8 See <https://consultations.health.gov.au/office-for-sport/national-sport-plan/>
- 9 '97% of Australians engage with the arts in some way, either by listening to music, reading, creating art, engaging with the arts online or by attending arts and cultural events and festivals'. Creative Australia, "Creating Value: Results of the National Arts Participation Survey," September 19, 2023, 10, <https://creative.gov.au/advocacy-and-research/creating-value/>.
- 10 These are listed on our website. See <https://newapproach.org.au/australias-cultural-policies/>
- 11 See note 26.
- 12 Rupert Myer, "National Press Club Address - Becoming a Cultural Powerhouse" (A New Approach, November 15, 2023), <https://newapproach.org.au/wp-content/uploads/2023/11/Rupert-Myer-AO-National-Press-Club-Address-2023.pdf>.
- 13 This will show 'Australians' attitudes and experiences with arts and culture, across a range of formats, including screen, music, performing arts, visual arts, design and literature'. Commonwealth of Australia, "Revive: A Place for Every Story, a Story for Every Place - Australia's Cultural Policy for the next Five Years," January 2023, 71, <https://www.arts.gov.au/publications/national-cultural-policy-revive-place-every-story-story-every-place>. State-level examples include New South Wales' triennial Creative Statement to Parliament, Queensland's online outcomes reporting and Victoria's regular reporting under an evaluation framework. NSW Government, "Creative Communities - NSW Arts, Culture and Creative Industries Policy 2024-2033," December 2023, 45, <https://www.nsw.gov.au/sites/default/files/2023-12/creative-communities-arts-culture-and-creative-industries-policy.pdf>; Creative Victoria, "Creative State 2025: Placing Creativity at the Heart of Victoria's Recovery and Prosperity," (Victoria: Victorian Government, July 2021), 26, https://creative.vic.gov.au/_data/assets/pdf_file/0007/552832/Creative-State-2025.pdf; Queensland Government, "Creative Together: A 10-Year Roadmap for Arts, Culture and Creativity in Queensland,"

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20 Jodie-Lee Trembath and Kate Fielding, "Australia's Cultural and Creative Economy: A 21st Century Guide," Insight Series (Canberra: A New Approach and the Australian Academy of the Humanities, October 2020), 11, <https://newapproach.org.au/wp-content/uploads/2021/08/5-ANA-InsightReportFive-FullReport.pdf>.

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32 The Chair of the Committee said the 'full reach and potential of cultural diplomacy, as an essential pillar of Canadian foreign policy, has yet to be maximized'. Senate of Canada, "Cultural Diplomacy at the Front Stage of Canada's Foreign Policy," Senate of Canada, June 11, 2019, <https://sencanada.ca/en/info-page/parl-42-1/aefa-cultural-diplomacy/>.

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34 Many CRIs draw significant income from language teaching activities. The Alliance Française generates much of its revenue from teaching activities and functions. For example, its Sydney branch generated over 90% of its revenue from 'teaching activities & functions' in the most recent financial year. See Alliance Française de Sydney, "Financial Report for the Year Ended 31st December, 2023," March 12, 2024, [https://www.afsydney.com.au/media/website_pages/about/reports/Alliance-Francaise-2023-Financials-\(FINAL-signed\).pdf](https://www.afsydney.com.au/media/website_pages/about/reports/Alliance-Francaise-2023-Financials-(FINAL-signed).pdf). Likewise, almost £500 million of the British Council's income in the 2013/14 financial year came from activities that develop a wider knowledge of English, including administering £80 million in language examination fees. Justin Chaloner, Andrew Evans, and Mark Pragnell, "Supporting the British Economy through Teaching English as a Foreign Language: An Assessment of the Contribution of English Language Teaching to the United Kingdom Economy" (A report by Capital Economics for English UK, November 2015), 9, https://www.englishuk.com/uploads/assets/news/2016/Economic_impact_report_v2_WEB.pdf.

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41 Haksoon Yim, "Cultural Identity and Cultural Policy in South Korea," International Journal of Cultural Policy 8, no. 1 (January 2002): 41-42, <https://doi.org/10.1080/10286630290032422>.

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45 Yim, "Cultural Identity and Cultural Policy in South Korea," 41.

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