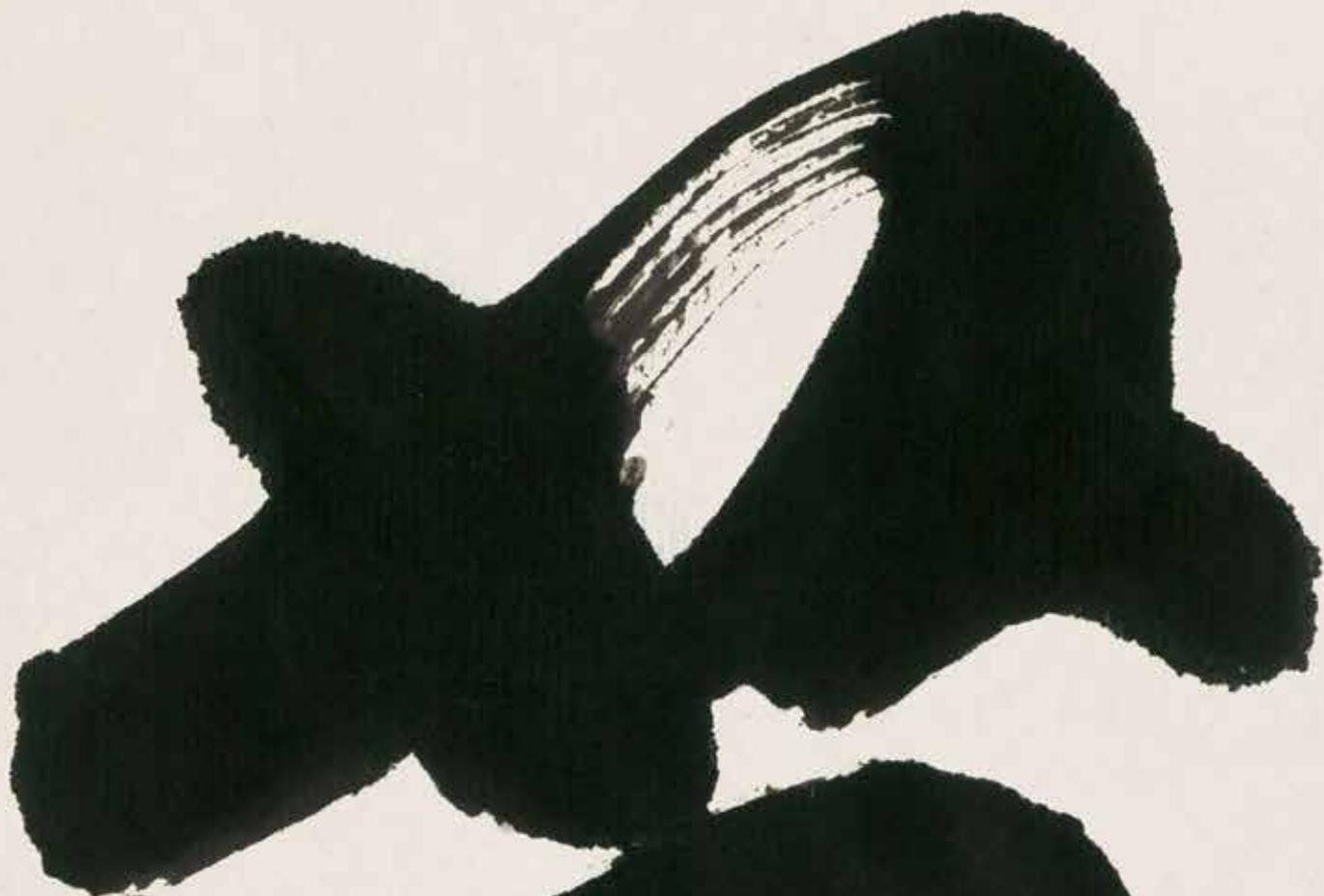


WESTERN SYDNEY
UNIVERSITY



Australia-China Institute
for Arts and Culture
Annual Review
2016–2017





Vision Statement

China's rapid emergence as a global economic and political power is reshaping the world. Australia – and other Western countries – have to rethink how to engage with it. Australia-China Institute for Arts and Culture (ACIAC) must take a long-term view and foster the network of enduring relationships, rather than short-term research project outcomes. Working in China involves building partnerships based on trust and mutual benefits. This approach is already clear to businesses but is not always well understood by education and research funding bodies. ACIAC will track the network of projects that it generates directly and indirectly and record their knowledge and financial outcomes as it reports to the Board.

ACIAC aims to position itself as a hub and national resource centre, for cultural exchange between Australia, China and the Sinosphere (including Taiwan, Hong Kong, Singapore and other centres of Chinese culture), and for collaborative action in the arts and cultural fields. It will build on the strengths of Western Sydney University and on existing exchange programs in the University. It will enhance existing exchanges between WSU and partner universities overseas, particularly in China, Taiwan, Hong Kong and Singapore. It will launch significant new research programs of relevance to the Australia-China relationship, and will engage with the local community in Western Sydney and particularly with ethnic Chinese groups, businesses and individuals. It will seek to attract more financial support for ACIAC, so as to ensure its long-term future.



Director's Report

The Australia-China Institute for Arts and Culture is clearly carving out a unique and distinctive path in interactions between Australia, China and other centres of Chinese culture. Over the course of its first year of existence, staff, colleagues and friends of the Institute have initiated exciting contacts and discussions. The goal of the Institute is to build a new environment in society where all can share the vibrant cultures of China and Australia and demonstrate the benefits of closer collaboration. The Institute's inspiration and ambition is a belief that its work will help to shape the future of Australia. Progress towards this end is already evident.

The core responsibility of the Institute is to foster rigorous research into the histories and modern developments of the ancient traditions of Australia and China. Institute fellows work across academic disciplines, with collaborators within Western Sydney University, around Australia and across the Chinese cultural sphere. In developing research themes, they adopt an interpretation of culture that is as broad as possible, extending to all matters related to ways of life and patterns of thinking. Their priorities are to investigate matters that impact on the wellbeing and future prosperity of the peoples of the lands that they study. In their work, they maintain strict values of independence, honesty, academic rigour and respect for difference.

Looking ahead, in my capacity as Director, I envisage the Institute will continue close collaboration with all Schools and Institutes of Western Sydney University. It will encourage and assist China-related research and teaching in all professional and technical fields. It will have an established reputation as a centre for advice and expertise. It will build cooperation with universities and academies in China, Hong Kong, Taiwan and other centres, based on WSU connections and extending these even further. In so doing, it will raise WSU's profile and reputation.

The Institute will also encourage creative work inspired by Chinese and Australian cultures, beginning with the rich traditions of Indigenous Australia, and according proper respect to the role of Australian Chinese artists. It will assist cultural institutions in both countries to develop exchange programs and foster collaborative work, particularly through our innovative

Master degree program. The Institute's name indicates that it is concerned with Australia and China. Its aim is to promote the innovation and creativity that arises from bringing two great cultural traditions together.

The Institute is developing close links with community organisations and cultural centres in Western Sydney and beyond, building harmonious mutual working relationships and fostering friendly community spirit. This is a continuing challenge. It is concerning that there has been recent evidence of nationalist or even racist attitudes to Chinese Australians. Attention must be paid to disruptive tendencies; hopefully, they can be ameliorated through applied research and engagement.

In the future, the Institute should become a source of advice for government bodies at national, state and local level as they expand their exchange programs with China, Hong Kong, Taiwan and other centres and should be seen as the "go to" centre for matters concerning Chinese culture, arts and society.

This has been my vision, as the first Director of the Institute. Over its first 18 months, I have worked to set the parameters of the Institute's work and plan future developments. This has not been without challenges. Looking ahead, I feel that it would be wise to list some potential hazards.

I am worried by a not uncommon trend in society towards a narrow nationalism that breeds distrust of "foreigners," or even of all things foreign, including Chinese. This is evident for instance in the discussions at political level of the introduction of language tests and tests of "Australian values" before the granting of Australian citizenship. It is entirely possible that such a trend might become entrenched in Australia, and there are similar trends in other countries. The Institute must tread warily and ensure that its work is scholarly and respectful. If its research and teaching are academically sound, it will survive on its merits, and hopefully it will contribute to greater understanding of the potential of cultural exchanges. It must be aware of political trends in Australia, China and the region, and avoid being influenced by them in its choice of research topics or in the conclusions that are drawn from them.

A second concern is that Australian universities face an uncertain future because of the reduction of government financial support. Research and teaching programs are being scaled back because of budget restrictions. Other sources of funds are drying up also because of the general economic environment. This Institute has been fortunate to have the generous support of local businessman Mr Xiangmo Huang up to this point, but it has to look for additional sources of finance if it is to expand its activities. It will work with the relevant staff of Western Sydney University to identify potential donors. Of course, reliance on donations carries with it rewards and risks. It certainly integrates the Institute more closely with community concerns and creates wider support for its research and teaching, but it must never affect academic independence and integrity.

I am confident that I leave the Institute in good shape. The new Director, Professor Labao Wang, has already contributed to the development of cultural understanding between Australia and China in many ways, and will be an excellent leader as the Institute moves into its third year. As the first Director, I feel proud of what we have accomplished in a short time and I am therefore confident that momentum can be maintained. I hand over my duties in a spirit of modesty. The Han dynasty dictionary, the *Shuowen* 說文 defines modesty as indicating respect *qian*, 敬也. I greatly respect the experience and qualifications of Professor Wang, and of the Institute's staff, and the scholarship and integrity of colleagues and leaders of Western Sydney University. The hexagram for *qian* in the *Yijing* (Book of Changes) 易經, in James Legge's translation, states: "Qian indicates progress and success. The superior man, being humble, will have a good issue to his undertakings." 謙, 亨, 君子有終。

Professor Jocelyn Chey AM, FAIA
Director
October 2017



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Themes

1) Place and Culture

1. In our multi-tasking, multi-layered postmodern society, feelings of alienation can run deep and may underlie many psychological and social problems. For people in China, Australia and indeed, in all cultures, one essential research task is how to understand and interpret emotional, philosophical and cultural connections between people and place. ACIAC has taken up this challenge with the appointment in 2017 of a postdoctoral research fellow, Dr Kiu-Wai Chu, whose research focusses on contemporary cinema and art in China and East Asia, on eco-criticism and environmental humanities. See RESEARCH Section below for details of his research program.



ACIAC Doctoral Student Scholarship Award Winner Christopher Cheng in the village community reading room, Zhongshan, Guangdong Province, China



Dr Michael Williams gives public talk on the immigration dictation test "Heads I Win, Tails You Lose: The Test it was a Crime to Fail"

2. In July-August 2017, the Institute welcomed Visiting Professor YU Dan, a well-known media personality and Vice Dean of the Art and Communication School of Beijing Normal University. Professor Yu is currently researching issues connected with cultural ties with place and the environment in contemporary China. She believes that rapid urbanisation has meant that many people have lost their sense of connectedness to the land and damaged their self-identity and this has led to the growth of materialism and a decline in moral standards. While at the Institute, she researched Aboriginal history, art and philosophy and how cultural links with country are managed despite the pressures of modernisation. She found a visit to Central Australia particularly enlightening because it gave the opportunity to talk to Indigenous artists and learn the importance they attached to preserving language, traditional law and connection with country. She said this information would be used in public talks after her return to China.



ACIAC Visiting Professor Yu Dan speaks at the Round Table Discussion "Confucianism Today: Culturally Relevant?"



Professor Yu Dan and Professor Dimitris Vardoulakis

3. Chinese migrants have contributed to the development of Australia since the mid-19th century and particularly in recent decades. Chinese is now the most widely spoken language in Sydney after English, and the western suburbs of Sydney enjoy the most diverse cultural mixes. Understanding the people to people links between China and Australia and the complexities of cross-cultural exchanges, languages and social interactions is basic to the building of trust and friendship. Dr Michael Williams, Adjunct Professor in Western Sydney University, is a noted expert on Australian Chinese history. In June 2017, he gave a talk in the Institute occasional seminar series on his research into the historic use of the dictation test to exclude Chinese and other unwanted immigrants (this test was abolished in 1958).

4. ACIAC supports the research project of the Institute for Culture and Society, *The China Australia Heritage Corridor*, led by Dr Denis Byrne, Professor Len Ang and Dr Alexandra Wong, which relates to the Institute research theme of Place and Culture. Specifically, this support is shown through funding the doctoral student scholarship awarded to Christopher Cheng. The *Heritage Corridor* project investigates how buildings and places created by Chinese migrants in Australia and home places in China testify, beyond the narrative of arrival and settlement, to Australian connections with China and with the Chinese diaspora. Using the "heritage corridor" concept, it aims to develop a transnational approach to migration heritage and will provide tools and concepts for broadly documenting, analyzing and interpreting Australia's migration heritage. In this way, it will help a more cosmopolitan 21st century Australia capitalize on its legacy of regional linkages through Chinese migration.

2) Communication and Culture

1. Knowledge and learning these days are shared between cultures faster and more readily than ever before, particularly through the power of digitalization and the development of the internet. The path of development and the realization of benefits however have not been smooth. There are technological and political barriers to accessing what should be 'knowledge commons'. Within societies, the gap is widening between digital "haves" and "have-nots," and between countries there are commercial and other barriers. In recent decades China has emerged as a leading digital superpower. Recognizing the crucial importance of understanding its policies and practices, ACIAC appointed its first postdoctoral Research Fellow to work in this field - Dr Xiang Ren. He researches digital publishing, creative industries and open cultures. He has worked in the publishing industry in China and also in academia in Australia. In April 2017 he gave a talk in the Institute, part of the seminar series of the Institute for Culture and Society, entitled 'Open Knowledge and Digital China', See RESEARCH Section below for details of his research program in ACIAC.

2. Language is the vehicle of culture and the basis for communication and understanding. Although the number of Australian students studying Chinese language at school and university is steadily increasing, mostly they have family connections with China and centres of Chinese culture. More must be done to encourage other Australians to learn Putonghua, Cantonese and other Chinese languages and dialects. The Institute will support research and activities that improve Chinese language capacities for Australians. Institute Director Jocelyn Chey has worked with the New South Wales Department of Education, to select candidates for the Kingold Scholarship for Chinese language teachers, to help them upgrade their teaching methods and skills.



ACIAC Postdoctoral Research Fellow Chu Kiu-wai interviews visiting Chinese author Hao Jingfang

3. Since most Australians are not fluent readers or speakers of Chinese language and are dependent on the work of interpreters and translators, the Institute will support these professions through research and in other ways so that they can enhance general understanding of China and of Chinese culture. Dr Jing Han of Western Sydney University is a noted translator with special expertise in subtitling. She gave a talk in the Institute in its occasional seminar series on her work in subtitling the television dating show "If You Are The One", which has achieved cult status with Australian viewers, largely because of the success of the subtitling.

4. Reciprocally, in China, Hong Kong and Taiwan, similar efforts are being made by Australian Studies centres in universities across the region to understand and interpret Australian culture and to present it to their wider publics through translation, publication and performance. The Institute has sponsored the publication of the collected translations of Australian literary works by Professor Li Yao of Beijing Foreign Studies University. These books are expected to be launched in Sydney in early 2018 and copies will be donated to Australian Studies centres in China. Professor Li Yao is generally regarded as the leading translator of Australian literature in China. Among the authors he has translated are Patrick White, Brian Castro, Colleen McCullough, Richard Flanagan, Alex Miller, Kim Scott and Anita Heiss.



ACIAC Postdoctoral Research Fellow Ren Xiang delivers a seminar talk on "Open Knowledge and Digital China"

5. ACIAC has developed close relations with the Chinese Writers Association, has sponsored visits by University staff to give lectures at the Association's Lu Xun Academy in Beijing on topics relating to Australian literature, and has agreed to host the launch of the 2018 edition of their "Pathlight" journal featuring translations of new works by contemporary Chinese writers. ACIAC has also supported the fourth CALF (China Australia Literary Forum) in Guangzhou in May 2017, consolidating long-standing friendly relations between Western Sydney University and the Chinese Writers Association. Several noted Australian writers participated in this Forum, including Alexis Wright and Kate Fagan.

6. ACIAC Director Jocelyn Chey attended FASIC, the national conference on Australian Studies in China, at Sun Yat-Sen University, Guangzhou, in November 2016, where she delivered a paper on Australian and comparative humour. The Director of the Australian Studies Centre at Inner Mongolia Normal University, Professor Haiyan Wu who is a specialist on Australian Aboriginal children's literature, will visit ACIAC and Western Sydney University in December 2017.

7. Several notable Chinese writers and translators have been invited to ACIAC and have given seminars and talks. For details, see PUBLIC ENGAGEMENT Section below.

3) Arts and Culture

1. In September 2016, ACIAC Director Jocelyn Chey attended by invitation the Inaugural Australia China Cultural Dialogue in Adelaide. This Dialogue is expected to be an annual event, with the 2017 meeting to take place in China. The China Cultural Centre, Sydney, and the Institute held a public forum titled “Face to Face with China: Retrospect and Prospect for Cultural Exchange” in May 2017. The forum examined the history of the cultural relationship since the establishment of diplomatic relations and proposed potential areas for future engagement. Speakers at the forum, chaired by the Vice Chancellor of Western Sydney University, Professor Barney Glover, included ACIAC Director Jocelyn Chey, the Director of the China Culture Centre, Mme Zhao Li, former Australian Ambassador to China, Dr Geoff Raby, and the Program Manager of the Chinese New Year Festival of the City of Sydney, Stephen Gilbey. A video recording of the forum, prepared by the media unit of WSU, is available on the Institute website. A copy has also been forwarded to the Australian Department for Communication and the Arts, for presentation to participants in the 2017 Dialogue.



Professional erhu performer Liu Ying plays at ACIAC multimedia event “Poetic Energies Across Sonic Space 2017”
Image taken by Petar Jovanov

2. Music is the most universal of the performing arts, a fundamental cultural resource of every society, although found in diverse contexts and taking diverse forms. It often recounts history and conveys deep cultural meaning, and it has a unique potential to communicate without language. Film has come to occupy a unique place in modern cultures and speaks powerfully to the younger generation. It can record and communicate across time and place and is a powerful medium of cultural exchange. Still photography and video in recent decades have become popular particularly through the widespread use of smart phones. They can have great artistic merit as well as providing powerful documentary context and illustration. Stage performance of dance, opera and drama increasingly work together in multi-media presentations. In all these creative arts, Australian

and Chinese cultures exchange ideas and insights, learn from each other and together are building exciting new art forms. The work of expatriates, ethnic communities and migrants express the experiences of moving between cultures. There is a therapeutic effect of listening, viewing and participating that helps to heal hurt and loss. A music and multimedia symposium and performance sponsored by ACIAC at Western Sydney University in July 2017 was appropriately titled “Poetic Energies Across Sonic Space”. Coordinated by Professor Bruce Crossman, it brought together leading Australian performers such as percussionist Claire Edwardes with Hong Kong *guzheng* player Chiu Tan-Ching for new works inspired by Chinese and Western sources.

3. In October 2017, a major artwork commissioned by ACIAC was installed as a mural in its foyer. The work, entitled “He Rong”, by Australian artist Jason Wing, reflects the meeting of cultures through journeys, and features stylized representations of lotus leaves and Aboriginal bark canoes. This artwork faces the ACIAC Gallery, which has featured four exhibitions over the last year, including photographic work, calligraphy and paintings. For details, see PUBLIC ENGAGEMENT Section below.

4. The ACIAC gallery held four successive exhibitions of photography, calligraphy and paintings in 2016 and 2017. The works in three of the shows demonstrated the creative energy inspired by bringing Australian and Chinese cultures together. The fourth exhibition, from the National Museum of Australia, featured work by the art community at Warakurna in Central Australia. Chinese translations of all the explanatory material accompanying the paintings helped Chinese visitors to understand and appreciate the riches of Aboriginal culture. For details of all exhibitions, see PUBLIC ENGAGEMENT Section below.



Dom Turner on guitar and Tony Wheeler on qin at ACIAC multimedia event *"Poetic Energies Across Sonic Space 2017"*



Former Director of China Cultural Centre, Sydney, Mme Zhao Li speaks at the ACIAC Public Forum *"Face to Face with China: Retrospect and Prospect for Cultural Exchange"*
Image taken by Fang



4) Community and Culture

1. The Institute applies the widest possible definition to the term “culture,” interpreting it as the way of life and the relationships between people that go towards the construction of community. People from different cultural backgrounds react differently to happy and to sad events, and carry out obligations to each other and to society in different ways. There is literally no end to the cultural issues that could be included in the Institute’s research theme of “Community and Culture,” so it has been necessary to choose topics that are relevant to the Australia-China relationship and where Western Sydney University has particular expertise. The first selected is medical culture. The influence of culture on health is vast. It affects perceptions of health, illness and death, approaches to health promotion, how illness and pain are experienced and expressed, where patients seek help, and the whole doctor-patient relationship. Western Sydney University has a long-standing and firmly-based relationship with Chinese medical universities, particularly in Traditional Chinese Medicine. It is important for ACIAC to build on the work already being done by health professionals in both countries and to look at cultural issues in the relationship. In 2017, there have been ongoing discussions between ACIAC and the Faculty of Medicine and the National Institute for Complementary Medicine to define research topics and areas for potential collaboration. A research field has been defined, being the doctor-patient relationship and the cultural factors affecting dissatisfaction both within the medical profession and affecting patients in hospitals and clinics in China. Initial approaches have been made to Chinese researchers and the value of cross-cultural study has been emphasized. That real problems exist is widely recognized but little quantitative and qualitative research has been undertaken. This is an area where the Institute will support and encourage research that can have beneficial impact on society.
2. Nelson Mandela said, “Sport has the power to change the world, the power to inspire, the power to unite people in a way that little else can.... It is an instrument for peace.” The governments of both Australia and China recognize the health benefits of physical education and sport and have adopted measures to encourage greater participation by all age groups. China has ambitions to become a superpower in international sports, and particularly in football. However, comparatively speaking, sport is accorded a higher status in Australian culture than in Chinese, and the reasons for this are as yet not well understood. The Institute has brought together a team from across Western Sydney University to study this issue, concentrating on soccer, in a research project proposed to Football Federation Australia that will analyse cultural issues relating to fan activities among the Australian Chinese population of Western Sydney. At the time of writing, this research project is awaiting a decision by the FFA regarding funding.
3. Although humour is a universal phenomenon, so obviously found in all societies, it is far from being well understood at a theoretical level. It has useful applications in mental health promotion, education, advertising and many other disciplines, so it is an important topic for research. There are significant differences in humorous subject matter, types of humour expression, and rules about humour use in different cultures. It is often said that one does not truly understand a culture until one can appreciate its humour, so visitors to Australia find the local humour hard to interpret and the practice of humour in Chinese culture also has unique characteristics. The Institute Director Jocelyn Chey has contributed to this cross-disciplinary and cross-cultural research and has presented papers at conferences in Australia and China on particular topics during 2017.

Public Initiatives

1) Public Outreach Program

An occasional series of public talks and seminars began in 2017 (see list below at PUBLIC ENGAGEMENT Section), open to the public as well as staff and students of Western Sydney University. These have been advertised on social media, on the Institute website and in the Chinese language press. The Director and some prominent visitors to the Institute have been interviewed by the press, including SBS Chinese language radio. The Director has participated in a number of high-level forums related to Chinese culture and Australia-China relations, and has established connections with Australian, Chinese, Taiwan and Hong Kong government officials.

2) Friends and Community Supporters Program

Visitors to the Institute are invited to register as Friends of the Institute so that they can be informed of upcoming events. A database of contacts and supporters in the community has been developed for the same purpose. This database will also be useful for future fundraising initiatives.



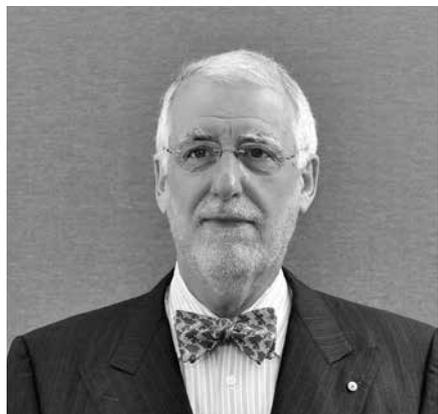
Professor Yi-Chen Lan and Professor Peter Hutchings tasting *zongzi* at ACIAC Chinese Dragon Boat (Duanwu) Festival Celebration



ACIAC Chinese New Year Celebration



Occasional Essay



Carrillo Gantner
Adjunct Professor
ACIAC

Speech delivered at the Australia
China Cultural Dialogue, Adelaide
Festival Centre, 27 September 2016

My name is Carrillo Gantner. I have been around this scene a while and I am delighted to have been asked to introduce this session. Thank you very much to the organizers for the invitation. The very fact that this Australia China Cultural Dialogue is happening here today is a most wonderful indication of the great progress we are making in closer cultural engagement between our two countries.

When I first became interested in China as an undergraduate at Melbourne University in the early 1960s, people asked WHY? When I first visited China in February 1977, people still asked WHY? When I led the first Australian theatre group to travel to China in 1978, many in the arts industry asked WHY? When at Playbox Theatre we brought our first Chinese theatre troupe, the Fujian Puppet Company, on tour to Australia in 1979 people began to get a glimpse of WHY, a view that was only enhanced by the subsequent successful national tours we undertook of the Nanjing Acrobatic Troupe in 1980 and the Jiangsu Peking Opera Company in 1983, plus the Hunan Puppet Company to Melbourne also in 1983. The WHY was answered by exposure to exquisite artistry and performance forms that were new to Australian artists and audiences, offering a window to rich and ancient cultural traditions that broadened our horizons and added new colours to the creative and multicultural tapestry we are still weaving here in Australia.

When I had the idea to bring back to Australia leading acrobatic teachers from the Nanjing Troupe to lead a three month training program for young performers with the Fruit Fly Circus which had just started, for members of Circus Oz which was only slightly older, and for independent theatre artists, officers at funding agencies in both Australia and China asked WHY? It was actually Jocelyn Chey, who is here today and was then director of the Australia China Council, who gave us the first grant of \$5,000 for this project which ultimately changed the face of Australian circus, acrobatics and physical theatre.

Today no one asks WHY? The fact that we are here together illustrates our understanding that both sides have many things to learn,

many things to teach and many things to share between us. Each culture and country is enriched through closer engagement with the other. And I mean enriched in both broad senses of the word – the deepening of understanding and trust, and the improved economic environment that results directly and indirectly from this.

Let me give you one extraordinary example of how this sharing adds to our common wealth. Last weekend I had the pleasure of sharing meals with some of the Chinese film team that have been working in Melbourne on a new Chinese language thriller being shot for the Chinese market. Over 100 Chinese film artists and crew have been in Melbourne for almost two months working with Australian technicians, managers and support teams to make a movie set in Shanghai in the 1930s. That's right – they were not filming kangaroos and koalas, the beaches or the bush – they were using Melbourne locations such as Collins St, Toorak mansions and local churches to recreate life in Shanghai in the 1930s because, they said, it could not be done at home. The cinematographer said to me that when the film is released early next year, other Chinese filmmakers will be bowled over by the beauty of what we take for granted, and he expects more Chinese film makers will be busting to shoot their projects here.

I did ask the cinematographer if they were using any Australian actors in the film? He said they wanted to and had tried to find some but – guess what? – they could not find any European Australian actors who spoke good Mandarin. Not one. So they brought in French and German actors for the European roles.

Over 30 years ago at a conference at NIDA (National Institute of Dramatic Art), I said that there were only two and a half people working in the arts in Australia who spoke any Asian language, and I was boasting shamelessly about my half. The situation has hardly improved except that thankfully now there are some outstandingly able young native Chinese and other Asian language speakers beginning to work in the arts in this country. Language is critical to our future success as an

industry and as a nation, but that's a very big topic for another time and place.

- Let me make a few comments about some of the elements that contribute to building successful models for exchange. For Australian projects going to China, financial support is limited, so the focus has to be on quality projects – I know “quality” is a fraught word but in this context it is more likely to mean that:
- The project has been initiated and/or managed by an individual or company with a track record in cultural exchange work. Starry-eyed hope and a ‘cargo cult’ mentality about China are not enough. Experience and networks really matter. They should be acknowledged because they usually lead to better outcomes.
- The focus should be on projects that have tangible support from governments and/or private backers on both sides.
- You need to have identified and developed a strong relationship with your partner in China, whether it is a national or provincial agency, a private operator, a venue or some other credible entity.
- Research trips to negotiate venues, production requirements, marketing plans, financial arrangements and everything else are a necessity, not a luxury.
- It is my personal view, and not one shared by some, that Australia should be using its limited funding to support programs that can both leave a legacy and that say something about contemporary Australia. Some tours seem directed more towards obtaining domestic kudos or ‘brownie points’ than genuine exchange. Others, like the wonderfully deep engagement made by the Sydney Symphony Orchestra, prove that it's not about traditional or contemporary art forms but about the seriousness of the commitment.

Last year in a meeting in a meeting in Beijing, the Vice Minister of Culture, His Excellency Mr. Dong Wei, said to me that following the visit to Australia of Chinese President Xi Jinping, Australia China cultural relations were entering a “golden era”. Putting aside the thought that I have never heard such a comment about cultural relations following the visit of an

Australian Prime Minister to China, I think that Vice Minister Dong was absolutely right.

In recent years the Ministry of Culture has greatly increased its funding for international cultural exchange and established a new foundation or fund to make grants for domestic and international programs. All of us who work in this field are the beneficiaries. I only wish Australian government funding were as coherent and generous. I stress that this is a political issue and not a bureaucratic one. For example, I understand that in the last round of Australia China Council funding, they received 150 applications including 44 in the field of arts and culture, but only had enough money to provide partial support for 9 of the arts and culture projects. 145 applications tells us clearly that “WHY?” or “WHY China?” is no longer the right question. We need to reframe the question to ask WHY isn't the Australian government providing more support in this area instead of just telling us how important it is? A huge impact could be made with a relatively small amount of new money.

I am a bit hesitant to offer advice to our Chinese friends about how best to project their cultural programs to Australia, but let me put forward a few personal thoughts:

- Programs need to be very carefully selected to have relevance and interest for Australian audiences. For instance, Australians do not really warm to the ‘Song and Dance’ format of shows that are popular around China. And even in the better known fields, scrupulous attention needs to be paid to detailed program selection. For the very successful Jiangsu Peking Opera tour in 1983, Anthony Steel and I sat through several days of performances before we selected nine extracts of operas illustrating different aspects of the art form. Knowing the impatience of Australian audiences, we were pretty brutal in cutting down running times. And we insisted on including and extract from one of the eight “Model Operas” because we knew that Australian audiences were interested to see how a classical form could be reinterpreted in contemporary and political terms. We also devised an introductory

program for schools that became very popular for general audiences wanting to understand the various elements of the form such as the character types, make-up, costumes, staging techniques and musical instruments.

- The best results are achieved when visiting Chinese artists and companies work in partnership with very reputable Australian managements such as the major arts centres, festivals and top commercial managers who are equipped to deliver the necessary production, marketing and support services.
- The Chinese government sends many companies to Australia to perform almost exclusively for the Chinese communities in Australia, especially around Spring Festival and National Day. These tours are more often initiated by the Ministry for Overseas Chinese Affairs than the Ministry of Culture and their agenda is different, focusing on the Chinese diaspora in Australia. Sometimes, however, the companies are left to play in second-rate venues with no marketing whatsoever outside the Chinese press. The pity of this is that the rest of the Australian community almost never even hears of these tours, sometimes by really outstanding top artists and companies. Several years ago the brilliant Guangzhou Acrobatic Troupe, the very top acrobatic company in China, came to Australia on such a tour. They were due to play one night in the Melbourne Town Hall which is simply not designed or equipped to stage such an event. I was able to help them play in the State Theatre at the Arts Centre. The tickets were entirely distributed through Chinese business channels and there were only about five non-Chinese in the audience that night, myself included. I think it is a shame that this opportunity to enjoy such brilliant artistry was not available to a wider cross section of the community, particularly when such a large investment had been made by the Chinese government to bring the Company to Australia.
- Those of us who work in this field get approached regularly by local Chinese who claim to be related to someone and to represent some provincial or municipal arts company that is available to tour. The

Ministry of Culture cannot control this. I would just say to Australian managements that, if this happens, you should check the bona fides of the individual and the company by asking someone who knows the territory, and a good starting point is the cultural office at the Chinese Embassy or one of the Consulates General.

→ Douglas Gautier, the Adelaide Festival Centre and South Australia have been pioneers in the field of arts management and technical production residencies and training. With great arts centres, festivals, producing companies and educational facilities around the country, Australia has a lot to offer in this field. I would recommend establishing a bilateral committee to develop a more structured and expansive program of residencies and other training opportunities that would define the selection criteria, terms and shared financial basis on which such a program might be developed and expanded to mutual advantage. Investment in outstanding young people whose careers will see them work in Australia China cultural exchange for decades to come is a great long-term investment for both countries.

I don't want to end these remarks without saying that the Ministry of Culture in Beijing has been extremely generous and far-sighted in their support for wide cultural exchange with Australia. Twice they have invited me to lead and have paid for delegations to China of leading Australian festival directors, arts centre program directors and others in a position to make real programming decisions. These tours have expanded the knowledge and networks of the participants and have born great fruit in new and more diverse programming. It is therefore very pleasing to see DFAT following this model to bring Chinese presenters here to see a diversity of Australian performances.

It is my view that no artistic director of a major metropolitan Australian festival or programming manager in our arts centre should be appointed to their role unless they have some familiarity with the quality and diversity of the arts in China. To know just London, Paris, Berlin and New York is no longer good enough. Knowledge of Beijing and Shanghai, indeed of Tokyo, Jakarta and New Delhi too, needs to be part of the armory of any senior Australian arts manager.

Look at the map. Look at where we live and who are our neighbours. Read the business pages of our newspapers and understand where our trading interests lie. Read the academic journals and learn about the complexities of national security. It's time to align our national arts practice more closely with our national interest.

It's a source of great pleasure to me that this is now beginning to happen in a serious way. Look at the pioneering OzAsia Festival here in Adelaide and now Asia TOPA (Asia Pacific Triennial of Performing Arts) in Melbourne. Artists make great ambassadors because they speak the common language of the heart.

Thank you for the wonderful work you all do to expand opportunities for everyone to share the excitement and rewards of this work. Now, working closely together, let's redouble our efforts.

Occasional Essay



Geoffrey Raby
Chairman
ACIAC External Advisory Board

Op-ed published in the *Australian Financial Review*, 20 June 2017

Where have all the grown-ups gone on China policy?

“All that is necessary for the triumph of evil is that good men do nothing,” opined the 18th century British philosopher Edmund Burke. The recent media and talking-heads’ frenzy in Australia over China calls to mind Burke’s injunction not to remain silent.

For some time, the China threat chant has been building, reaching a crescendo with the recent ABC Four Corners program on China’s alleged “agents of influence” in Australia.

In *The Australian Financial Review*, Angus Grigg and Lisa Murray have chronicled the Australian Prime Minister’s personal journey in office from “panda hugger” to speeches on China he doubtless regards as more clear-eyed and hard-headed.

In the hackneyed phrase, direct from the Washington neo-cons’ lexicon, Malcolm Turnbull has now “joined the adults in the room”. The implication of this phrase for those who do not join the pack in taking a hard line on China is clear.

The Four Corners program did not attempt much balance. I was interviewed for 50 minutes by Four Corners, of which less than two minutes went to air, compared with many times that for those who had tales of dark webs being spun in Australia by the Chinese Communist Party.

The journalists had begun with their conclusions and worked back to find those comments that would best fit their preconceived story. The views of an informed observer, providing context and a degree of balance, were left on the ABC’s cutting-room floor.

Absurd speeches

In the current febrile climate, to introduce a degree of balance into discussions on China one risks being branded a “panda hugger”, misty-eyed, naive, China lover, or any other number of derogative terms which have become a staple of high-level policy discourse in Canberra. Only one view can be accommodated by the “adults”.

The Department of Foreign Affairs and Trade is cowed. Their minister uses an outsider to write absurd speeches on China, arguing that it can never be a regional leader while not a democracy. The intelligence and security establishment is on a China threat roll, which plays well to their bureaucratic interests and budgets.

It is perfectly proper for the media to warn of Chinese agents of influence, to out politicians who so willingly compromise themselves accepting largesse, and to expose the role of China’s diplomatic missions in monitoring Chinese students on campus. Of course, the Australian Security Intelligence Organisation too has a proper role to alert Australian politicians of the possible risks of being compromised by ill-intended donations from Chinese and other community groups trying to influence Australian foreign policy. After all, we must seem a soft touch: Australia maintains an expensive and under-utilised embassy in Malta because of the influence of the tiny Malta lobby.

Having a China threat at home provides a handy context for those advocating a hard line against China in foreign policy. We have an enemy within and without. It creates an atmosphere where the Prime Minister can casually refer to China as our “frenemy”. In the eyes of the China hawks quoted by Grigg and Murray, the Prime Minister’s childish remark qualifies him as an “adult”.

For treating Australia’s international relations in such a cavalier way, the opposition should be describing the Prime Minister as the “frenemy” of the Australian people. But it won’t because it has its own embarrassments over China and, like the government, no obvious policy on how we should manage our relations with a dominant China in our region.

Basis of trust

As former prime minister Paul Keating has frequently said, Australia needs a foreign policy, especially for the new order being created with the rise of China. Australia can either be part of that, working with China on the basis of trust, and with our neighbours in the region, or we can be out of it, looking back towards a fast disappearing order of US hegemony.

So far, we seem to be doing the latter, and the China threat hysteria in Australia at present is making it much harder to have an informed, urgent, national debate about how we best engage with China and the neighbourhood.

Instead it seems that we have decided that US President Donald Trump and his less confrontational position on China are merely an aberration. Australia then needs to hold the line against China until the US administration comes to its senses or is replaced. The old order can then be at least partly restored.

In doing so, we are making ourselves increasingly irrelevant to China and within the region. As in so many things, former prime minister Kevin Rudd was intellectually astute when he said our approach to China should be to “engage and hedge”. Pity that when in government he was so poor at execution.

This government seems to be doing neither. With its “frenemy” mentality, encouraged by our renewed China phobia, it is turning away from serious engagement with China while doing little to work with our neighbours to hedge.

Japan is an important ally for Australia but it also deepens China’s mistrust of our motives. India carries no strategic weight in east Asia. The “Indo-Pacific” shibboleth is confected: our primary area of strategic interest is still east Asia. Talk of quadrilateral alliances of democracies serves to divide the region into ideological camps. China draws the not unreasonable conclusion that this is about containment. It views Australia’s advocacy of this as a hostile act.

Regional diplomacy

The Prime Minister’s initiative to hold an ASEAN Summit in Australia next year was a bold and welcomed move. One meeting, however, does not make a hedging strategy. The half-heartedness of our regional diplomacy can be seen by the infrequency of prime ministerial travel to near neighbours, apart from Indonesia and Singapore. It is more than a decade, for example, since an Australian Prime Minister made a purely bilateral visit to Thailand.

It should not be news to anyone that China remains a one-party, authoritarian state; that the party-state seeks to exert influence abroad, including in certain ways that the Australian community finds unacceptable; that its human rights record continues to be disturbing; and that it is increasingly asserting itself internationally by fair means and foul. China is also of preponderant importance to Australia’s future wellbeing.

The challenge is to have a mature national discussion on how our foreign policy should be framed – free of glib quips about “frenemies” and the China threat hysteria in the media and security circles – so as to secure our interests in the evolving order by having an impact on the shape of it. It is time for adults to return the room.

Research

Australian Chinese History

Dr Denis Byrne

In the field of heritage conservation in Australia numerous buildings and places have been identified which are taken to represent the historical experience of migrants who have arrived on our shores over the last couple of centuries. These include coffee bars established by Italian migrants in the 1950s, a corrugated iron mosque built by Afghan cameleers near Bourke in the 1880s, and Chinese gold-mining camps in Victoria and New South Wales which date to the mid-nineteenth-century. These buildings and sites tell stories of migrant place-making in Australia. But what seems to have been forgotten by heritage experts is that these and other migrants to Australia very often continued to be active builders in their origin countries long after they set sail or boarded planes to Australia. They sent money back to their 'home' villages and towns to have new houses built for themselves and their relatives, they donated money for the building of new schools and hospitals, churches or temples. Migration have never been a 'one-way street'; rather it involves an ongoing circulatory flow of people, ideas, objects and finance between the origin and the destination locale.

Nowhere has this been more true than in the case of Chinese migration to Australia in the period before WWII. Research begun at Western Sydney University's Institute for Culture and Society in 2017, funded by the Australian Research Council and supported by the ACIAC, is setting out to investigate how those who migrated to Australia from Zhongshan (Chungshan) in Guangdong's Pearl River Delta created a built environment which stretches between these two places. The research team – Dr Denis Byrne (team leader), Prof Ien Ang, Dr Michael Williams and Dr Alexandra Wong – describes this as a transnational heritage corridor linking China and Australia. The point made here is that certain houses that were built in the villages of Zhongshan in the mid-late 1900s, and which are now old enough to be considered 'heritage', cannot be fully understood except in connection with, say, a shop owned by a Zhongshan émigré in the gold-mining village of Hill End in NSW who took on the responsibility of sending the earnings of Zhongshan miners back to their home villages. We think of the Gold Rushes of the mid-1900s

which saw tens of thousands of Chinese men from coastal Fujian and Guangdong stream towards the places in California, Australia and New Zealand where gold had been discovered, but what was equally important were the streams of gold (in the form of small bags of gold dust and nuggets) that flowed back in the other direction. The project aims to document and analyse the links that Zhongshan migrants in Australia have had with Zhongshan. We have begun interviewing Zhongshan folk in Sydney recording their family histories, their contributions to the built environment of their ancestral villages and the return visits they have made to these villages. In December 2017 we will begin fieldwork in Zhongshan, mapping the places significant in the story of Zhongshan-Australia migration and making photograph recordings of houses, schools, ancestral halls and other buildings that feature in that story.

The ACIAC has awarded Christopher Cheng a scholarship for a PhD to be carried out under the umbrella of the China-Australia Heritage Corridor project. He has chosen as the topic for his doctorate the efforts made since the late 1900s by many China-Australians to support education in their ancestral villages and districts in Zhongshan. Christopher's own life history has been one of mobility within the China-Australia 'corridor': his parents migrated to Cairns in the 1980s and he went to school there before studying architecture at the University of Queensland and then moving to Hong Kong to gain a master's degree in Anthropology. He has identified several schools in Zhongshan that were built and otherwise supported by Zhongshan folk in Australia, the oldest dating to the 1920s. What especially interests him is the extent to which the quest for modern education, shared by people in Zhongshan and members of the Zhongshan diaspora, can be seen as a dynamic complex or assemblage of diverse but interacting elements which include the school building, the shared ideal of a modern China, the educational texts used in the schools, and the Chinese-language newspapers in Australia which encouraged the Huaqiao (overseas Chinese) here to donate to the schools.



The China Australia Heritage Corridor research team with the former president of the Chung Shan Society Mr King Fong, at the Zhongshan Centre, Sydney

The project team for the Heritage Corridor project itself comprises a compelling assemblage of knowledge and expertise. Denis Byrne's background in archaeology and heritage conservation allows for a close attention to the built environment created at both ends of the migration corridor as well as ensuring the research results will make a difference to the way migration heritage is thought about and practiced by heritage professionals. Ien Ang's previous scholarship on identity formation in the Chinese diaspora brings a level of sophistication to the way we think about Chineseness and belonging. Michael Williams' historical research on Zhongshan and its links to Australia opens the project to the richness of archival records in Australia and China. And Alexandra Wong's fluency in Cantonese and Mandarin and her expertise as an interviewer and cultural data analyst make researching feasible in a transnational setting. The project aims to go beyond the narrative of arrival and settlement to extend awareness of Australia's ongoing history of connectivity with China and the Chinese diaspora and to assist a more cosmopolitan 21st century Australia to capitalise on the legacy of regional linkages that Chinese migration has endowed it with.

Humour

Professor Jocelyn Chey

Humour is an elusive phenomenon with as many complexities as society itself. It is often said that appreciation of the local humour is the real test of whether or not one really understands the culture. For example, Australian and American cultures share many common characteristics but most Americans do not understand Australian humour. It is not simply a question of language, although, since language is the vehicle of culture, it is an important element of humour. Cross-cultural studies of humour reveal many significant differences in the usage of humour between social groups and societies, particularly regarding its framing, and the unwritten rules about when, where and how it is used and for what purpose. If there were a sliding scale to measure humour rules, it might show that Australia ranked near one end as a culture with very few rules, while China would be towards the other end with many more restrictions and societal expectations. It is these limits to the use of humour that interest me. In my research over recent years, I have been looking for an answer to the question: is there such a thing as a Chinese sense of humour? I have given partial answers in two co-written and co-edited books and several articles, but I am still looking for the complete answer. At this point, however, I can affirm two facts: that humour is universal to the human condition, and that it cannot be understood without considering its cultural context. It is therefore an important research area for an institute devoted to research into Chinese arts and culture.

Humour studies are a relatively new area of cross-disciplinary research, with a strong basis in psychology as well as participation from other academic fields such as history, literature, linguistics, education and anthropology. Comparative humour studies have largely focussed on Europe, and little research has been done on humour in Chinese or other Asian cultures. The long literary humour tradition of China is hardly known internationally. Accounts of the history of humour generally credit Ancient Greece with the world's earliest collection of jokes, the *Philogelos*, which probably dates from



Laughing Figures by Yue Minjun, used with artist's permission on the cover of *Humour in Chinese Life and Culture*

the fourth century AD, but there is a strong rival claim for the Xiao-lin 笑林 (Forest of laughs), attributed to the third century wit and philosopher Handan Chun 邯郸淳 of the Wei 魏 dynasty, and the earliest named and recorded humorists in Chinese history and the literary caucus include the court jesters whose lives are recorded in Sima Qian 司马迁's first century *Shi jing* 史记 (Records of the Grand Historian).

Eminent scholar and translator C.T. Hsia, in "The Chinese sense of humour," published in the Hong Kong journal *Renditions* in 1978, noted a particular characteristic of Chinese mentality, which he said was derived from Daoist distrust of the use of brute force. As a consequence, he wrote, Chinese admire stories from history and literature that illustrate how quick and clever ideas get results while military and official demarches cannot. This characteristic is part of the Chinese term *huaji* 滑稽, an old term now generally replaced by the 20th century neologism *youmo* 幽默.



Cartoon by Hua Junwu

There are many topics in the field of Chinese humour that deserve special study, and enough material to occupy an army of researchers. While Chinese humour is very similar to humour in other parts of the world, there are interesting differences in the psychology of humour and laughter in Chinese culture. Chinese social etiquette requires adult persons to exercise self-discipline, so smiling or laughing in formal company is not encouraged, while European culture encourages laughter as a social lubricant. On the other hand, laughter sometimes serves to cover up embarrassment in unfortunate or unexpected situations in Chinese society in a way that is not common in the West, so foreigners visiting China may misinterpret it as an attempt at humour. Self-deprecating laughter, defensive laughter and aggressive joking are all distributed differently in Chinese and other cultures on cross-cultural humour measurement scales. The applied uses of humour in marketing, in education and in other situations also vary between cultures, offering many avenues for fruitful research.



Artwork by Beijing artist Liu Qing

Humour may be used as a political tool in any culture. When people or classes are oppressed and have no other way of retaliation or of venting their feelings, they can still turn to humour. The subversive use of humour was common in Eastern Europe and the Soviet Union before the collapse of communism. This humour usage is also found in Chinese culture. For instance, the 2004 SARS epidemic produced a crop of popular jokes that circulated on the Chinese Internet, reflecting wide concern about the tardy and inadequate government response to the crisis.

Much Chinese humour depends on linguistic plays on words and double entendres to which the Chinese language lends itself admirably. Uniquely, Chinese written script can also be used for humorous effect. This phenomenon has prompted me to research the use of the riddle (*miyu* 谜语 or *dengmi* 灯谜) in Chinese culture. Like the traditional proverb type known as *xiehouyu* 歇后语, riddles provided clues to hidden answers, prompting an “aha!” moment. In Chinese culture, riddles are commonly provided for the amusement and entertainment of the public during the New Year festival. Since in many other cultures

riddles are associated with rites of passage such as marriages and funerals, the question arises as to why they are associated with the New Year. There are other aspects of the Chinese riddle that deserve further study, including their integration into written rather than oral culture. Research into Chinese riddles will contribute to a better definition and understanding of humour, its uses and limitations in all societies.

Ecocriticism

Dr Kiu-wai Chu

Global warming, increasing natural disasters and worsening environmental pollution prompted new academic interest in the academic field of ecocriticism (生態批評) in recent decades. The scope of such studies, however, has been developing in separate ways in China and the West, with predominant attention paid mostly to local and regional discourses and limited convergence or cross-cultural dialogues. Until the early 2000s, East-West comparative ecocriticism was relatively scarce and uncommon. While Chinese eco-philosophical ideas are deeply rooted in Confucian, Daoist and Buddhist traditions, limited attempts have been made to compare Chinese thought with contemporary Western thought. In addition to that, progress has been hindered by a shortage of scholars conversant with both Eastern and Western concepts and geographical environments.

In the past two decades, however, there has been a notable increase in cross-cultural, trans-disciplinary studies. Together with an increase in intellectual exchange between East and West, as well as the worldwide circulation and successes of international films, visual media and artworks that concern environmental crises and ecological issues, the scope of ecocriticism has widened internationally. Despite diverse and often conflicting approaches and perspectives, we see an “environmental turn” in cultural criticism and intellectual pursuit that offers a greater platform for understanding the complex interactions, relationships and entanglements of human beings with the more-than-human world (that includes animals, plants, the environment and inanimate objects).

My project aims to open up cross-cultural dialogues between western ecocritical approaches and Chinese eco-philosophy, juxtaposing environmental aesthetics, environmental justice studies, poststructuralist and new materialist ecocritical approaches, with classical Daoist and Confucian ecological thought. Transdisciplinary exchanges have been shown to encourage cooperation and bridging of knowledge gaps between sciences, social sciences and humanities, in order to bring together various approaches that are useful in alleviating the burning environmental problems we face today.

With an emphasis placed on “entanglement”, this project focuses on two major lines of study, namely the transnational perspectives that emphasize the parallel and intermingled environmental issues of Chinese communities worldwide; and interspecies connections that highlight human-nonhuman interactions in the process of history making.

Transnational Perspectives in Environmental Issues

From recent films and artistic expressions in Chinese contexts, we see growing attention being paid to waste, pollution and toxicity studies, and their increasing impact is apparent in multiple socio-political and cultural aspects. Examples can be seen in documentary films such as Wang Jiuliang’s *Beijing Besieged by Waste* (2009) and *Plastic China* (2017); Chai Jing’s *Under the Dome – Investigation of China’s Smog* (2015); art installations such as Xu Bing’s *Phoenix and Background Story*; He Xiangyu’s *Cola Project* (2008-) and Yang Yongliang’s digital media work *Phantom Landscape*. Part of my research initiative sees pollution and waste as transnational, global phenomena that reflect a major aspect of the entangled history. It places together theories of waste and ruins, global environmental justice, postcolonial ecocritical concepts and post-humanist approaches to envisage an opening up of possibilities in reading, interpreting and understanding Chinese arts and culture in the Anthropocene age.

Connections beyond Anthropocentrism

Entering the 21st century, which is characterized by numerous global ecological and environmental crises, scholars have begun to question the human-centric understanding of development, growth and progress.

With a growing ecological consciousness reflected in recent films, literature, arts and culture, I wish to articulate the relationships between human and nonhuman worlds by asking: Why, and how, should Chinese art and culture be understood within a bio-centric, non-anthropocentric framework? What roles do nature, animals, the environment and inanimate things play in the construction of Chinese culture and society? How do art and culture facilitate the understanding of human-nonhuman coexistence in the entangled history of China and the world?

Even in ancient Chinese texts from the time of Zhuangzi and Confucius, we see the significant role of nature in human and natural societies, in the forms of animal metaphors and shanshui landscape depictions, and can note how, for over a thousand years, they shaped philosophical beliefs and cultural lives in China. However, entering an age of enlightenment and modernization in the second half of the 20th century, we witness the diminishing role of nature and the nonhumans in mainstream cultural discourses. This project in ecocriticism aims to re-position, in modern and contemporary China as well as the world, the significance of “nonhumans” in the entangled political, economic, and cultural systems. Focusing on the study of Chinese arts and culture, my project will highlight two areas in particular:

i) Understanding landscapes/shanshui in contemporary China and the World

Part of my project sets out to broaden the scope of ecocriticism by addressing cross-cultural politics and aesthetics of landscape representations in Chinese visual arts, film and popular culture. From classical landscape paintings that reflect the long-standing Chinese ideal of unity between humans and nature, to contemporary forms of “new shanshui” as seen in representations of the landscape of ruins in Jia Zhangke’s cinema, Xu Bing’s shanshui art installations made of trash and the technologically enhanced, artificialized natural environments as theatrical stages in Zhang Yimou’s outdoor landscape performances, how do we make sense of the changing dynamics and relationships between human beings and the environment in China under that country’s drastic transformations?

ii) Animal rights, and the changing socio-political significance of nonhuman beings

In recent years, western scholars have been adopting multispecies frameworks to open up possibilities for biological as well as cultural research trajectories. However, little work has been done on how animals and other nonhumans play significant roles in constructing the shared, entangled cultural histories in various parts of the Chinese-speaking world.



Artwork by Yang Yongliang, Yang Yongliang Studio, Shanghai



Artwork by Yao Lu, Courtesy Bruce Silverstein Gallery, New York



Photography by Giovanni Mari.
Source: Wikimedia Commons, CC-BY-SA-2.0

In Hong Kong, horse racing has been a popular cultural activity since early colonial days. Revisiting the history of the Hong Kong Jockey Club and horse racing does not simply enable us to perceive the dynamics among different social strata in Hong Kong. Analyzing horse racing commentaries on television broadcast and print media and finding out about post-retirement treatment of race horses in Australia, China and elsewhere over the decades also reveals a lot about the pluralistic cultural history and social changes of (post)colonial Hong Kong and its interconnectedness with other parts of the world.

In recent years, the manufacturing of fake foods and the Yulin Dog Meat Festival have given China a bad name internationally in aspects of food hygiene and animal rights. With conflicting images of official representations of culinary culture (as reflected in the CCTV-produced documentary series *A Bite of China*) and social media's

judgmental and highly visual news reports on toxic food and dog eating in some parts of China, how do we position Chinese culture and society in the world, when coming to terms with the nonhuman aspects of life such as animal and food?

From Feng Zikai's illustrations of animals and insects in *Protection for Living Being* and contemporary literary writings such as Mo Yan's *Life and Death are Wearing Me Out* (2006) and Wu Mingyi's writing on butterflies in Taiwan to the animal abuse controversy in a recent exhibition of Chinese art in the Guggenheim Museum, writers and artists have been offering alternative depictions of Chinese histories from non-anthropocentric, interspecies perspectives. By acknowledging the agencies of both humans and nonhumans in the process of history making, comparative ecocriticism deepens one's understanding of Chinese traditions and cultures from new perspectives.

At a time where we are faced with many global environmental challenges, art and culture provide important means for people to reflect and develop more sustainable ways of living. Eventually, East-West comparative ecocriticism encourages an opening up of possibilities in reading, interpreting and understanding various aspects of culture in environmentally sensitive ways, and can contribute to ecological media literacy in China, Australia and the world.

Digital Publishing

Dr Xiang Ren

Digital publishing transition is more than simply a technological shift; Rather, it is a coevolution of technologies, culture, business and regulation. Digital dynamics allow everyone to publish content in various cultural forms and crossing media platforms, and provide readers with personalised and participatory reading experiences, which unlock the creative potential on a population-wide basis. While new publishing models are transformative and disruptive, their impact is complicated by the economic, socio-cultural and political contexts of digital transitions.

China's digital publishing industry has a vast scale, with a total revenue of 500 billion RMB Yuan (roughly AU\$ 100 billion) in 2016. More than 300 million Chinese people read intensively in digital form. Arguably digital publishing is revolutionising the way Chinese people write, read and engage with literature. Further, digital publishing has the potential to change the boundaries that have previously constrained writers and reading publics in China. Most of these boundaries are administrative, intended to channel the Chinese public reading into state approved formats and genres. Some are commercial, set by publishers who build business models on restricting public access to knowledge.

Digital publishing, and more recently mobile phone reading practices, are challenging institutional arrangements and generating disruptive technological innovations, not only in respect to publishing business models, but also administration, censorship, and reading culture. In changing the game rules of connecting readers, content and publishers, they broaden the scope of genres, and in doing so provide seeds of enlightenment and activism, making digital publishing a transformative driver of social changes in a 'digital' China.

Yet, while there is cause for optimism, there is uncertainty about the extent to which digital publishing leads to a paradigm shift in the cultural production and consumption of literature and knowledge in China due to strong contextual factors such as government control and censorship, the monopoly of



Dr Xiang Ren delivers talk at Writing China, OzAsia Festival, Adelaide. Photography by Open State

state-owned publishers, the absence of public reading tradition, and the preoccupied print book culture as opposed to the open, connected and distributed Internet culture.

The interplay between digital dynamics and contextual constraints is fundamental for understanding the evolving role of publishing and literature in China's transitional society. This provides transdisciplinary research opportunities for studying how the relations between new publishing models, digital reading publics, and publishing's open knowledge agenda will play out in China.

With practical focuses on online literature, open access publishing and translated literature, my research explores how publishing innovations open up the access to, as well as the creation of knowledge, removing the constraints from established gatekeepers, vendors' paywalls and linguistic barriers. In short, how digital publishing democratises literature and scholarship.

I combine the approaches of cultural studies, publishing studies and Internet studies and analyse both the meaning-making of digital 'text', and the economic, cultural, and

institutional contexts in which the text is created, distributed, consumed, evaluated, destroyed and reborn. I also employ a historical and evolutionary perspective, and understand the evolution of publishing by connecting and comparing print legacies with digital dynamics. Computational research methods such as text mining and social network mapping are also used, in combination with traditional methods, to investigate the complexity of digital publishing.

I have published widely with leading international journals like *Media, Culture and Society*, *Learned Publishing* and *Online Information Review*, and influential disciplinary texts like *Kodex 2016: Transforming book culture in China 1600-2014* and *Handbook of Chinese cultural and creative industries* by Edward Elgar. My invited research articles are published with China's top-ranked journals as well, such as *Science, Technology & Publication* 科技与出版 and *View of Publishing* 出版广角. Eight of my Chinese publications have been republished by the prestigious *Remin University Replicated Journal* 人大复印资料.



I have given many conference presentations and invited public talks on digital publishing related topics. In 2017, after joining ACIAC, I delivered a paper on Chinese transmedia online literature in the International Conference in Collaboration and Competition in Cultural and Creative Industries in Shanghai, hosted by Shanghai Jiaotong University. My research seminar titled 'Open Knowledge and Digital China', co-hosted by ACIAC and ICS, had a great turnout and my invited public talk titled 'WeChat World' in the Writing China Program during OZASIA festival in Adelaide, was very well-received.

My research currently focuses on three interrelated topics: globalised Chinese publishing, open access, and digital writing and reading.

Digital globalisation represents new opportunities for Chinese publishing to engage with world literature and global readership. What are the new developments of the 'publishing going out' strategy in China? Will digital dynamics help Australia and China increase cultural exchange and collaboration in publishing and literature, and, if so, how? How will digital publishing and reading change literature translation? I am working on a few publications based on my previous research outputs and recent talks, some of which are invited chapters and contributions to edited academic books and special journal issues. I am also developing cross-institutional research collaboration. For example, I recently attended and presented in a two-day workshop titled 'Automated Knowledge and Autonomous Publishing Infrastructures', co-hosted by ACIAC, ICS and other organisations. In 2018, along with the annual conference of the Society for Histories of Authorship, Reading and Publishing (SHARP) hosted by Western Sydney University, I am planning a symposium on China's publishing industry and Chinese publishing studies in global contexts, which helps form an international collaborative research network for globalised Chinese publishing.

Open access is another key topic of my research. What are the uniqueness, rationales and impact of China's open access developments? What do the rising China's

open knowledge and innovation systems mean for the world? How could Australia and China collaborate in open access and scholarly publishing? I am currently working on a co-authored book titled 'Open Knowledge and Digital China' to be published with respected academic publisher Edward Elgar. I will continue to conduct critical and praxis-driven research on open access in 2018, in collaboration with some leading institutions in the open fields, which aims to inform and engage advocates, practitioners and publishers and policy makers internationally.

Digital writing/reading is an emergent transdisciplinary research area. Digital reading is inclusive in China, bringing previously excluded populations into Chinese language public reading, for instance, rural migrants, low income people and the Chinese diaspora. While some regard inclusive digital reading

practices as democratisation of literature and knowledge, others question the quality and value of digital reading, given the prevalence of entertainment and distance/shallow reading. How do digital reading practices, particularly mobile phone reading, transform the ways Chinese people access knowledge and engage with literature? What are the new features of digital public writing and reading based on population-wide creativity? I am developing research projects based on transdisciplinary collaboration to critically interpret and computationally quantify the massive public reading and writing in digital forms. I will also work with a visiting scholar from China, hosted by ACIAC, in digital reading research in 2018.

Public Engagement

GALLERY EXHIBITIONS

| DATE | EXHIBITION | DESCRIPTION |
|--------------------------------------|--|---|
| 1 September, 2016 - 20 January, 2017 | Between the Village and the Metropolis | A photographic exhibition of images presented by Western Sydney University students and staff after a study tour to Hongkong and Shenzhen |
| 23 January - 05 May, 2017 | Invisible but Visible | Calligraphy and ink paintings by western Sydney based artist Shen Wednesday. |
| 11 May - 18 August, 2017 | Warakurna: All the Stories Got into our Minds and Eyes | The National Museum of Australia's travelling exhibition of contemporary paintings from the Western Desert community of Warakurna. |
| 28 August, 2017 - January, 2018 | Meticulous Detail, Gongbi 工笔 | A photographic exhibition of an international exchange between the Shenzhen Large Format Photography Association and the School of Humanities and Communications Arts, Western Sydney University. |



Image Photo: Bobbie Hoon, Sydney, Australia, 16th May 2017

Chinese Aesthetic in Fine Art and Experimental Photography in exchange with Australia August/November 2017

The photographs presented in this major exhibition are a collection of large format ink painting and photography by Chinese artist **Meticulous Detail, Gongbi** 工笔. The exhibition features a range of genres in traditional original and experimental photographic mediums and techniques. Most of the photographs are from China, particularly the Shenzhen Large Format Photography Association with collaboration with the School of Humanities and Communications Arts, Western Sydney University.

Although historically small within the exhibition and photography world, the Chinese Research Institute at Western Sydney University and all three continents (Africa, Asia and Europe) are represented. The exhibition features a range of traditional photographic media including a couple of decades and most of the media and new developments of photographic's successful digital periods.

Gongbi 工笔 meaning Meticulous Detail, has been influenced from traditional Chinese painting's depiction and when to a specific media technique within the digital era and the new expression **age** 新艺术. The exhibition features a range of experimental photographic techniques and depicts various aspects of the world of photography's negative and print to the making of a beautiful unique depiction that is especially in the present context to transfer of any image. Most of the photographs are presented with high resolution and high quality using the traditional Chinese ink painting and digital print on the media and materials used.

METICULOUS DETAIL
工 笔

Dr David Galby
August 2017

WESTERN SYDNEY UNIVERSITY

WESTERN SYDNEY UNIVERSITY

Warakurna All the stories got into our minds and eyes



An exhibition of unique works that document a new art movement emerging from the Western Desert community of Warakurna
Tjukurpa ngaparaku-ngaparaku nintira nyuntulu-yan kulira nintirinytjaku
We are sharing our stories with you so that you can learn about them

ON SHOW FROM 11 MAY TO 18 AUGUST
FREE | AUSTRALIA-CHINA INSTITUTE FOR ARTS AND CULTURE, WESTERN SYDNEY UNIVERSITY

national museum australia **Australian Government** **VISIONS OF AUSTRALIA**

Australia-China Institute for Arts and Culture, Building EA.G.03, Parramatta South Campus, Western Sydney University
Corner of James Ruse Drive and Victoria Road, Rydalmere
+61 2 9685 9943
westernsydney.edu.au/ACIAC/exhibitions/warakurna_all_the_stories_got_into_our_minds_and_eyes
Opening Hours: Monday-Thursday 10am-3pm, Friday 11am-3pm

Warakurna: All the stories got into our minds and eyes is a travelling exhibition developed and presented by the National Museum of Australia. This project has been created by the Australian Government's Visions of Australia program. Making the Cut (see with Len Boodell, 2011), by Joan Ingherla Barke, one of a collection of artworks by Warakurna Artists, donated through the Australian Government's Cultural Gifts Program by Wayne and Viki Roberts, National Museum of Australia

ACIAC EVENTS

| DATE | EVENT | ORGANISER |
|----------------------|--|--|
| 13-16 August 2016 | "Mutualism" Art Exhibition | ACIAC and China Culture Centre |
| 23 September 2016 | "Dialogue Across Time and Space" 400th year anniversary commemoration of deaths of William Shakespeare and Tang Xianzu | ACIAC and China Culture Centre |
| 6 April 2017 | Dr Xiang Ren: "Open Knowledge and Digital China" | ACIAC Co-hosted Seminar with ICS |
| 3 May 2017 | Professor Jocelyn Chey: "Music can Change the World" | ACIAC and Music Therapy Centre WSU seminar at Chinese Australian Service Centre, Campsie |
| 8-10 May 2017 | Fourth Australia China Literary Forum, Guangzhou | ACIAC and School of Humanities and Communication Arts |
| 25 May 2017 | "Prospect and Retrospect: Review of Cultural Exchanges with China" | ACIAC Co-hosted Public Forum with China Culture Centre |
| 27 May 2017 | Celebration of Duan Wu Festival | ACIAC Public Event |
| 6 June 2017 | Dr Michael Williams: "Heads I Win, Tails You Lose": The White Australia Policy and the Dictation Test | ACIAC Public Talk |
| 4 July 2017 | Dr Ping Yang: "One Country with Cultural Diversity" | ACIAC Public Talk |
| 17 July 2017 | Professor Labao Wang, Soochow University: "Australian Studies in China" | ACIAC Public Talk |
| 19 July 2017 | Professor Yong Li, Wuhan University: "Confucianism and Human Rights" | ACIAC and Philosophy Department Public Talk |
| 20 July 2017 | "Poetic Energies across Sonic Space" | ACIAC and Music Department Symposium and Concerts |
| 25 July 2017 | Dr Han Jing: "The Success in Translating 'If You Are The One'" | ACIAC Public Talk |
| 3 August 2017 | Yu Dan and Australian Academics: "Is Confucianism Culturally Relevant?" | ACIAC Public Talk |
| 26-27 September 2017 | Dr Anthony Uhlmann and Dr Rachel Morley, visiting lectures at Lu Xun Academy, Beijing | ACIAC and School of Humanities and Communication Arts |
| 3 October 2017 | Beijing author Hao Jingfang: In conversation with Professor Nicholas Jose | ACIAC Public Talk |
| 11 October 2017 | Dorothy Hiu Hung Tse, Hong Kong Baptist University: In conversation with Dr Kiu-Wai Chu | ACIAC Public Talk |
| 13 October 2017 | Opening of art exhibition "Missing" by Dr Tianli Zu, Whitlam Gallery WSU | ACIAC and Whitlam Institute Public Event |
| 20 October 2017 | Dr Tianli Zu: Paper-cutting Workshop | ACIAC Public Event |
| 1 November 2017 | A/Professor Lucy Montgomery: Creative Innovation and Networked Culture: Future-forming and Global China | ACIAC Public Talk |
| 2-3 November 2017 | Workshop: Automated Knowledge and Autonomous Publishing Infrastructures (Dr Xiang Ren is presenter and participant) | ACIAC Co-hosted Workshop with ICS and the Writing and Society Centre |

OUTREACH EVENTS

| DATE | STAFF | EVENT |
|---------------------|--------------|--|
| 12 September 2016 | Director | Round table discussion on relations with China, at Australian Institute of International Affairs National Office, Canberra |
| 13 September 2016 | Director | AALITRA Award for Chinese-English translation at China Cultural Centre |
| 25 September 2016 | | Visit by Xi'an Jiaotong University delegation |
| 27 September 2016 | Director | Australia China Inaugural Cultural Dialogue, Adelaide |
| 29 September 2016 | | Visit by Chinese Consul General Xiaojie Gu |
| 13 October 2016 | Director | Moderator for public address by visiting Hong Kong public figures Anson Chan and Martin Lee |
| 17 October 2016 | | Visit by Xiamen University delegation |
| 17 October 2016 | | Presentation of calligraphy to institute by Sydney artist David Liu |
| 18-23 October 2016 | Director | Visit Lu Xun Academy Beijing and Cultural Section, Australian Embassy, Beijing |
| 4 November 2016 | Director | Symposium to mark 20th anniversary of 4A Artists Association, University of Sydney |
| 16-18 November 2016 | Director | Conference of Federation of Australian Studies in China, Sun Yat-Sen University, Guangzhou |
| 12 December 2016 | Director | Recording for public broadcast by 2SER on China and cultural Diplomacy |
| 29 January 2017 | Director | Broadcast for Chinese New Year, ABC |
| 1-3 February 2017 | Director | Australian Humour Studies Network National Conference, Ballarat |
| 2 March 2017 | | Visit by Director, Australia China Council Alopi Lautekefu |
| 12 March 2017 | Director | Speech for launch of biography of Sun Yat-Sen at Kuomintang Headquarters, Sydney |
| 1 April 2017 | | Visit by Beijing Foreign Studies University delegation |
| 7 June 2017 | Dr Xiang Ren | "Film and TV adaptation of Chinese Online Literature", conference paper, International Conference in Collaboration and Competition in Cultural and Creative Industries, Shanghai |
| 8 June 2017 | Dr Xiang Ren | Visit Zhangjiang Digital Publishing Precinct, meeting with general manager Dr Lu Han in Shanghai |
| 8 June 2017 | Dr Xiang Ren | Visit the headquarter of China Reading (Yuewen) Group in Shanghai, meeting with editorial director and management team |
| 11 June 2017 | Director | Speech at Art Gallery of NSW on Artist Huang Yongyu |
| 15 June 2017 | Director | Interview for Sydney Today |
| 15 June 2017 | | Visit by Chinese University Presidents Delegation |
| 16 June 2017 | Director | Meeting with NSW Department of Education re Kingold Scholarship for teacher of Chinese language |
| 20 and 27 June 2017 | | Visit By WSU Early Learning Child Care Centre |

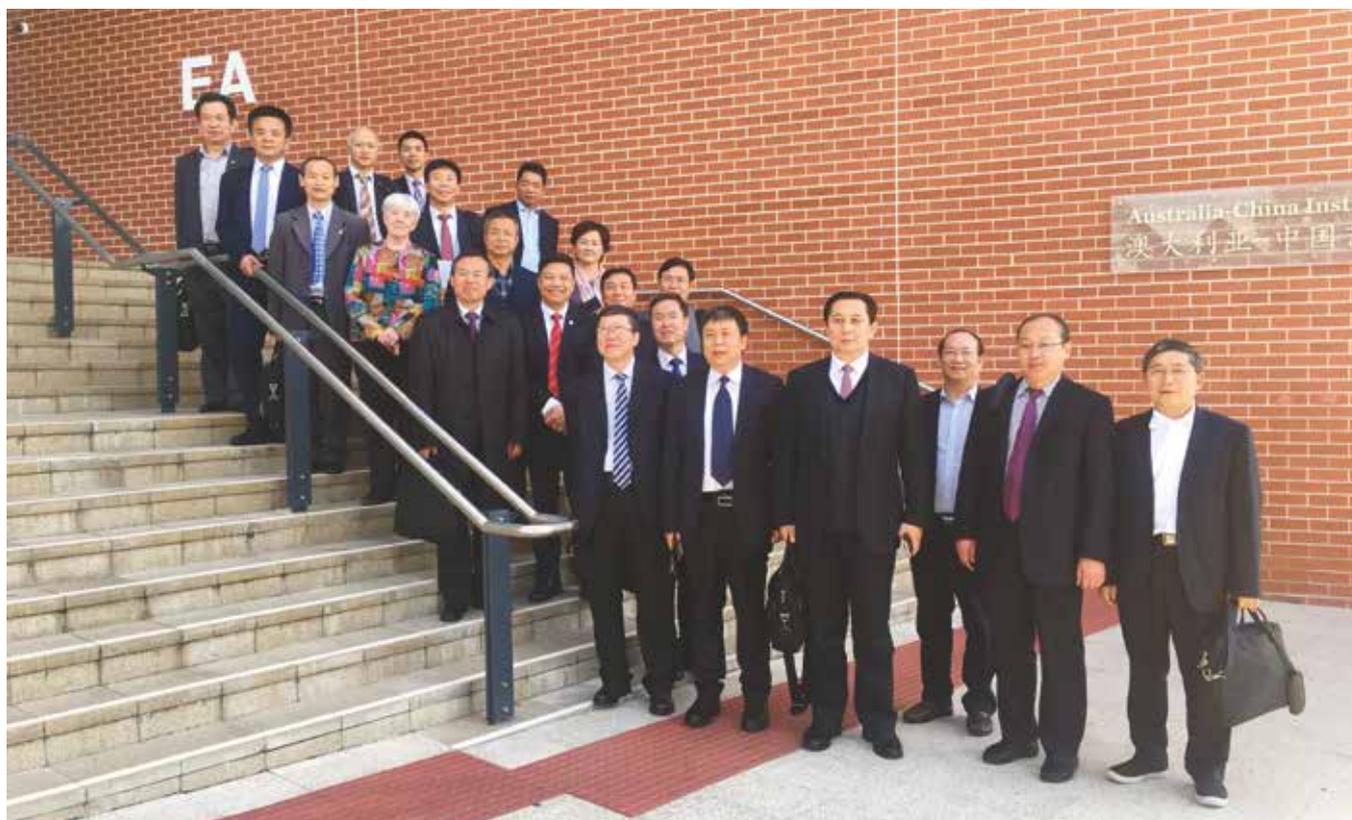


ACIAC receives over 280 books from His Excellency Mr Xiaojie Gu, Consul-General of People's Republic of China in Sydney

| DATE | STAFF | EVENT |
|-------------------|---------------------------|--|
| 27 June 2017 | | Visit by Chinese Australian Service Centre aged care clients |
| 6 July 2017 | | Visit by Taiwan University Delegation |
| 10 July 2017 | | Visit by Chinese students from School of Law WSU |
| 10-12 July 2017 | Director | "Riddling the Riddles: A Traditional Chinese Humour Form", conference presentation, Biannual National Conference of Chinese Studies Association of Australia, Macquarie University |
| 21 July 2017 | Dr Xiang Ren | Meeting with Delegation from China Publishing Group, Writing and Society Research Centre, WSU |
| 27 July 2017 | Director | Attend ACRI UTS Advisory Board Meeting as Board Member |
| 28 July 2017 | Director | Visit by Chairman Australia Taiwan Business Council |
| 3 August 2017 | Visiting Professor Dan Yu | Interview for SBS |
| 27 August 2017 | | University Open Day |
| 9 September 2017 | Director | Speech at China Culture Centre for opening of Sichuan Art Exhibition "Creative Island" |
| 30 September 2017 | Director | Speech at Art Atrium Gallery for opening of exhibition by Artist Wang Lan |
| 8 October 2017 | Dr Xiang Ren | "WeChat World", public talk, Writing China Program, OZASIA Festival, Adelaide |
| 11 October 2017 | Dr Kiu-wai Chu | Seminar conversation with Hong Kong literature writer Dorothy Hiu Hung Tse |
| 2 November 2017 | Director | Speech to launch exhibition to mark the centenary of the Hangzhou Xiling Seal Carving Society, Chinese Cultural Centre |
| 8 November 2017 | Dr Kiu-wai Chu | "The Cultural Life Of Plastic Waste: Environmental Injustice in Transnational Ecocinema", Environmental Justice Conference 2017, University of Sydney (Conference presentation) |



Support for Western Sydney University China Program



Delegation of Chinese university principals visits ACIAC

Western Sydney University has Chinese culture-related research and teaching in most Institutes and Schools, and the Australia-China Institute for Arts and Culture has provided active support for these. For instance, the Schools of Education, Law and Nursing have several formal exchanges with China, and visiting scholars and delegations have come to the Institute when they have been on the Parramatta campus. Likewise, the Whitlam Institute and the Institute for Culture and Society collaborate with this Institute in some of their significant research programs developed with partners in China, Hong Kong and Taiwan.

The University has made China a priority for its international engagement. On 15 June 2017, the Institute hosted a visit by a delegation of Chinese university principals who were exploring avenues for possible future collaboration. It has also held positive and friendly discussions with universities in Taiwan with which Western Sydney University has exchange agreements.

Teaching

Master in Chinese Cultural Relations

A new course, Master of Chinese Cultural Relations, has been developed to meet the needs of cultural institutions and government departments that are increasingly engaged in cultural exchanges with China.

It will also provide a way into further research in Chinese culture and crosscultural communication. This teaching program fits well with the aim of the Institute for Arts and Culture which is to deepen understanding of Chinese culture and build the relationship between Australia and China as well as other centres of Chinese culture.

Funding for the Institute includes funds earmarked for scholarships and travel grants for a Master degree to be offered by the Institute. China, Hong Kong and Taiwan are priority targets for WSU international outreach. While the course is primarily designed for Australian students, it will also appeal to international students, particularly those from China who plan future careers in academic life or in cultural organisations and tourism. Within WSU the course fits well with work being undertaken in ACIAC, the School of Humanities and Communication Arts, as well as the Business School and elsewhere. There are some scholarships available for domestic students.



The 18-month Master degree course will commence in mid-2018. It may be converted in the second year to Master in Research, making it a two-year degree course. The first year will comprise the following core units: Introduction to Chinese cultural policy and practice; Australian cultural policy and practice; Cross-cultural communication; Cultural diplomacy and soft power; Arts organisations management and governance; and Introduction to research project design and planning. There will be one unit of international study in China, for which there are some travel grants. The second year will comprise a research project.

This Master degree combines theoretical and practical approaches to cultural exchanges. It is expected that students will analyse the cultural traditions of China and Australia and how these impact exchanges. They will also learn how to resolve issues that may arise in exchanges, and how to develop innovative programs and market them effectively. Guest lecturers will be invited from local arts organisations and there may be opportunities for students to work with them as interns as part of their studies.

Publications, Conference Papers and Speeches (2011 to 2017)

Jocelyn Chey



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Chey, J. (2014) Culture and diplomacy: The case of Taiwan, *JOSA* Vol. 46, pp. 41-73.

Occasional Papers

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Chey, J. (2017) Review of Christopher Rea, "The Age of Irreverence: A new History of Laughter in China". In *Humor*, Vol. 30.3 (August 2017), pp. 347-350.

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Chu, K. (2013) From My Fancy High Heels to Useless Clothing: 'Interconnectedness' and Eco-critical Issues in Transcultural Documentaries. In P. Kääpä & T. Gustafsson (Eds) *Transnational Ecocinema: Film Culture in an Era of Ecological Transformation*. Intellect Books/University of Chicago Press, Bristol & Chicago. 2013, pp.65-84.

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Chu, K. (2012) Displacing Red Childhood: Representation of Childhood during Mao's Era in *Little Red Flowers*. In D. Olson and A. Scahill, (Eds.) *Lost and Othred Children in Contemporary Cinema*. Lexington Books, Maryland & Plymouth, pp.175-198.

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Chu, K. (2014) Review of S. Rust, S. Monani and S. Cubitt, Eds., *Ecocinema Theory and Practice*. in *Interactions: Studies in Communication & Culture*. Vol. 4 No.2. Intellect Journals, Bristol, pp.201-203. ISSN: 1757-2681.

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[Journal Article in Japanese] 朱翹璋 (2017) 『わが愛しのハイヒール』(2010)から『無用』(2007)に見る衣服—トランスナショナル・ドキュメンタリーにおける「相互連関」とエコクリティシズムの問題 (梶川瑛里・藤木秀朗訳) 『JunCture (ジャンクチャー) 超域的日本文化研究 特集: 文化に媒介された環境問題』第8号. 名古屋大学「アジアの中の日本文化」研究センター. Pp.28-47. (Translated from “From My Fancy High Heels to Useless Clothing: ‘Interconnectedness’ and Eco-critical Issues in Transcultural Documentaries” 2013. Translated by Eri Kajikawa and Hideaki Fujiki.)

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Governance



External Advisor Board member Mr Kevin Hobgood Brown visits ACIAC

Institute Board

The Board of the Australia-China Institute for Arts and Culture is chaired by the Vice-Chancellor and President of Western Sydney University, Professor Barney Glover. Other members of the Board are the Chairman of Yuhu Group, Mr Xiangmo Huang; the Deputy Vice-Chancellor and Vice-President (Research and Development), Professor Scott Holmes; the Deputy Vice-Chancellor and Vice-President (Academic), Professor Denise Kirkpatrick; the Vice-President (Finance and Resources), Mr Peter Pickering; the Pro Vice-Chancellor, Global Development, Professor Yi-Chen Lan; the Dean, School of Humanities and Communication Arts, Professor Peter Hutchings; the Director, Institute for Culture and Society, Professor Paul James; Distinguished Professor of Cultural Studies, Institute for Culture and Society, Professor Ien Ang; General Manager, Yuhu Group, Ms Holly Huang; and the Director of the Australia-China Institute for Arts and Culture, Professor Jocelyn Chey.

The Board has met seven times since the establishment of the Institute at the beginning of 2016, and will meet again on 22 November 2017.

External Advisory Board

The Advisory Board of the Institute was established in 2017 and is chaired by former Ambassador to the People's Republic of China and business consultant, Dr Geoffrey Raby. Other members of the Board are former Director of the Art Gallery of New South Wales, Dr Edmund Capon; the Chairman of the Foundation for Australian Studies in China, Mr Kevin Hobgood Brown; former Member of the Legislative Council of New South Wales, Dr Helen Sham-Ho; and Executive Producer, Contemporary Asian Australian Performance, Ms Annette Shun Wah.

The Advisory Board will meet for the first time on 29 November 2017.

Adjunct and Visiting Professors

President of the Melbourne Festival and Chairman of the Sidney Myer Fund, Carrillo Gantner, was appointed an Adjunct Professor in the Institute in 2016.

Professor YU Dan, Professor of Media Studies at Beijing Normal University and Department Chair of that university's Film and Television Media Department, was a Visiting Professor in the Institute in July-August 2017.

Staff



**Institute
Director (2016–
2017)**
Professor Jocelyn
Chey AM FAIIA



**Institute
Director (2017–)**
Professor Labao
Wang



**Post-Doctoral
Research Fellow**
Dr Xiang Ren



**Post-Doctoral
Research Fellow**
Dr Kiu-Wai Chu



**Executive
Assistant**
Ms Lindsay Liu

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