

# ANNEX 1

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## MAPPING THE EU-CHINA CULTURAL AND CREATIVE LANDSCAPE

### **Trends and Blind Spots to Address**

Report commissioned by

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Dialogue Partners: European Commission DG EAC, Ministry of Culture of the PCR

as of March 2014

By CONSTELLATIONS International, Shanghai

Authors: Katja Hellkötter, Léa Ayoub

LIST OF PARTICIPANTS TO THE  
STAKEHOLDERS' MEETING (OCT. 22<sup>ND</sup>, 2013)  
AND OF INTERVIEWEES

# PARTICIPANTS OF STAKEHOLDER MEETING October 22<sup>nd</sup> 2013

	NAME	ORGANISATION & TITLE
1	William Fingleton	Head of Press and Information Section, EU Delegation 欧盟驻华代表团新闻资讯处 处长
2	Sophie Chadd	Assistant of Press and Information Section, EU Delegation 欧盟驻华代表团新闻资讯处 助理
3	Jady Wang 王正育	Project Officer, Department and Cooperation Section, EU Delegation 欧盟驻华代表团发展与合作处 项目官员
4	Michael Kahn-Ackermann 阿克曼	China Representative, Mercator Foundation 墨卡托基金会 中国代表
5	Oliver Radtke	Program Officer, Dept. International Relations American & Asia, Robert Bosch Foundation 博世基金会 美国和亚洲国际关系部 项目官员
6	Peter Anders	Head, Goethe Institut Beijing 北京歌德学院 院长
7	David Elliott	Director Arts, British Council Beijing 英国驻华使馆文化教育处 一等秘书
8	Maciej Gaca	Head of the Cultural Sections, Polish Embassy 波兰驻华使馆 文化参赞
9	Christian Junge	Director, Urban Logic, Urban Logic 公司 主管
10	Beatrice Leanza 毕月	Creative Director, Beijing Design Week 北京设计周 创意总监
11	Anu Leinonen	Architect, Mega-Hutong 工作室 建筑师
12	Kim Madsbjerg	Program Manager of Grontmij A/S 荷隆美公司 项目经理
13	Eric Messerschmidt	President EUNIC, Danish Cultural Institute Beijing 北京丹麦文化中心 主席；欧盟文化中心合作组织主席
14	Nicolai Peitersen	Author, Social and Cultural Entrepreneur, Chengdu 作家，社会和文化领域企业家
15	Anouchka van Driel	Cultural Affairs Officer Embassy of the Kingdom of the Netherlands 荷兰使馆文化处 官员
16		Spanish Cultural Institute 西班牙文化协会
17		Swedish Embassy 瑞典大使馆
18	Fan Di An 范迪安	Director, National Art Museum of China 中国美术馆 馆长
19	Zhai Yongming 翟永明	Poet; Founder, White Night café 诗人，白夜酒吧创始人
20	Dr. Marina Guo 郭梅君	School of Creative Studies, Shanghai Theatre Academy 上海戏剧学院 约翰霍金斯创意产业研究中心 副主任
21	Cai Shangjun 蔡尚君	Film Director 电影导演
22	Chen Jiaojiao 陈皎皎	Chief Editor, Outlook Magazine 《新视线》杂志 主编

# PARTICIPANTS OF STAKEHOLDER MEETING October 22<sup>nd</sup> 2013

	NAME	ORGANISATION & TITLE
23	Chen Xiaolu 陈小鲁	Project Manager, Beijing Beiao Group 北京北奥集团 项目经理
24	Du Jian 杜坚	President, Chengdu Beisen Investing Group 成都贝森投资集团 董事长
25	Li Hongyu 李红雨	Vice President, Zhongkun Group 中坤集团 副董事长
26	Liu Zhizhi 刘治治	Curator, graphic designer 平面设计师
27	Lv Zhiqiang 吕志强	CEO, Yugongyishan Music Club 愚公移山俱乐部 CEO
28	Ma Yingli 马英力	Producer and Scriptwriter, Dreamfactory film studio 姜烨电影工作室梦工厂 电影编剧
29	Peng Yangjun 彭杨军	Creative Editor, Outlook Magazine 《新视线》杂志 创意总监
30	Rong Rong 荣荣	Director, Three Shadows Photography Gallery 三影堂摄影艺术中心 馆长
31	Shen Lin 沈林	Director of International Research Center, Central Academy of Drama 中央戏剧学院戏剧研究所 所长
32	Shen Qilan 沈奇岚	Writer and art critic 作家 艺术评论员
33	Shi Hongjun 施宏俊	Vice-President, Shanghai Century Publishing Group; General Manager, Horizon Media Co. 上海世纪出版集团 副总裁
34	Shi Jian 史建	Strategy Director, Is reading Co. 一石文化 策划总监
35	Shu Kewen 舒可文	Vice-Chief Editor, Lifeweek Magazine 《三联生活周刊》杂志 副主编
36	Wang Yudong 王昱东	Director, International Culture Free Port Beijing · Beijing International Culture and Art Preservation Center, Gehua Group 北京国际文化艺术保护中心 主任
37	Wu Yaoyao 吴瑶瑶	Deputy Director, Beijing Contemporary Art Foundation 北京当代艺术基金会 副秘书长
38	Xiang Yang 向阳	Deputy Editor in Chief, Southern Weekly 《南方周末》 副主编
39	Zhang Lu 张璐	Chengdu Beisen Investing Group 成都贝森投资集团
40	Du Ruoxi 杜若希	Chengdu Beisen Investing Group 成都贝森投资集团
41	Wang Ge 王戈	He Cultural Research Institute 和文化研究院
42	Hao Ying 郝莹	The Palace Museum 故宫博物院
43	Hou Jia 侯佳	Contemporary Art Foundation 当代艺术基金会

# STAKEHOLDER INTERVIEWS CONDUCTED (by project team between Sept – Dec 2013)

	NAME	ORGANISATION & TITLE
1	Rebecca Catching	Director, OV Gallery Shanghai
2	Chen Ping 陈平	Cultural Attaché, Chinese Embassy Berlin 中国驻德使馆文化参赞
3	Chen Xiaolu 陈小鲁	Project Manager, Beijing Beiao Group 北京北奥集团 项目经理
4	Colin Chinnery	Curator, Director W.HAT Museum Wuhan
5	Vladimir Djurovic	President, Labbrand Brand Innovations, Creative Enterprise Shanghai
6	Dr. Dietmar Duedden	City of Essen, Head of Business Development Corporation
7	Thomas Fuesser	Author of “Short Cuts – Artists in China” (Skira Editore & Rizzoli Publishing, May 2013)
8	Maciej Gaca	Head of the Cultural Sections, Polish Embassy Beijing 波兰驻华使馆 文化参赞
9	Pascal Hartmann	Sociologist, Chief Strategy Officer, Logon Architecture Shanghai
10	Dirk Heinze	Previously Editor in Chief of Arts Management Network, Cultural Attaché City of Plauen
11	Jani Joenneimi	Program Director, EARS - Europe-Asia Roundtable Sessions, former director Finnish culture program EXPO 2010
12	Maja Linnemann	General Manager, Confucius Institute, Bremen, Germany
13	Lv Zhiqiang 吕志强	CEO, Yugongyishan Music Club 愚公移山俱乐部 CEO
14	Prof. Carlo Molina	Director of Italian Institute of Culture, Shanghai
15	David Ocon	Ph.D Candidate “Government-led Multilateral Arts and Culture Cooperation in East Asia” Former Head, Cultural Department, Instituto Cervantes’ Beijing
16	Nicolai Peitersen	Author, Social and Cultural Entrepreneur, Chengdu 作家，社会和文化领域企业家

List continued below

# STAKEHOLDER INTERVIEWS CONDUCTED (by project team between Sept – Dec 2013)

	NAME	ORGANISATION & TITLE
17	Carol Pouget	Co-Founder Global Nomad, Director of Global Nomad Chengdu branch
18	Rong Rong 荣荣	Director, Three Shadows Photography Gallery 三影堂摄影艺术中心 馆长
19	Dominique Thinot	Artiste plasticien et chargé de mission en Asie
20	Dr. Shen Qilan 沈奇岚	Writer and art critic 作家 艺术评论员
21	Karen Smith	Director OCAT Contemporary Art Museum, Xi'an
22	Katelijin Verstraete	Regional Director Strategic Development, East Asia, British Council
23	Wu Yaoyao 吴瑶瑶	Deputy Director, Beijing Contemporary Art Foundation 北京当代艺术基金会 副秘书长
24	Zhai Yongming 翟永明	Poet; Founder, White Night café 诗人, 白夜酒吧创始人
25	Prof. Zhao Chunlan	Professor, Assistant Dean, Faculty of Environment and Architecture, Sichuan University, Chengdu
23	Fan Zhou	China Media University Culture Institute
26	Zhou Hong	China Academy of Social Science

# QUOTES FROM THE INTERVIEWS AND STAKEHOLDERS MEETING

(supporting the analysis of the Landscape Matrix's  
trends and blind spots in the Main Report)

## THE CLIMATE: QUOTES FROM THE INTERVIEWS... PERCEPTIONS AND INTERESTS SHIFTING...

**CHEN PING, Cultural Attaché, Chinese Embassy in Berlin:** “China has now four Chinese Cultural Centers in Europe. They are under the realm of the Chinese Ministry of Culture: In Paris, Berlin, Malta, and now also in Madrid. In general, **WE NEED TO FIND BETTER OPPORTUNITIES FOR THE OPENINGS OF CHINESE CULTURAL CENTERS IN EUROPE.** Currently each cultural center has to organize activities on its own, but it depends on what they have at hand. We at the Embassy are the political leaders of the centers at the macro level, but we are of course not operating the centers. Besides the Cultural Centers there are the Confucius Institutes that belong to the Ministry of Education. There are quite a few, in Germany alone we have thirteen. Furthermore, the State Council Information Office is also promoting Culture abroad, e.g. a program called “Reading China”. The book fairs, also the one in Beijing, are now also becoming important platforms also for creative industry and cultural cooperation. And there is the Academy of Social Sciences who is one stakeholder, we have worked with them for three years for the EU-China High-Level Cultural Forum. **THERE ARE MANY ACTORS NOW INDEED WHO PROMOTE CHINESE CULTURE ABROAD, BUT MOST ACTIVITIES ARE PROJECT-BASED, THERE IS NOT REALLY YET A JOINT PLAN OR STRATEGY FOR COLLABORATION OF CHINESE ACTORS IN EUROPE.**” (Interviewed for EU-China Cultural Mapping Project, September 2013)

**MICHAEL KAHN-ACKERMANN, China Representative, Mercator Foundation, Former Head Goethe-Institut China:** “Cultural exchange with China might takes more time and effort than ever before. In the EU, people tend to limit their exchange with a small group of Chinese cultural stakeholders. **GOING BEYOND THIS IS DIFFICULT AND MUTUAL CURIOSITY AND UNDERSTANDING IS DECREASING RATHER THAN INCREASING.** In the same time China is looking for its own cultural identity. Despite the going abroad strategy Chinese are more interested in themselves than in others. **ALSO IT IS SUCH A BIG MARKET, THERE IS A FEELING THAT THERE IS NO NEED TO GO ABROAD.**” (at Stakeholders Meeting, October 22<sup>nd</sup> 2013)

**JANI JOENNIEMI, Program Director, EARS - Europe-Asia Roundtable Sessions, former director Finnish culture program EXPO 2010:** “**TO START WITH THERE WAS EITHER A LOT OF NEGATIVE OR OVERLY POSITIVE VIEWS ABOUT THE CHINESE MARKET** among the Finnish professionals. I would say that amongst the companies, managers and producers that should have been in China developing business long term, the most professional ones were not active as they had a **VERY NEGATIVE VIEW ON CHINA, WITH NO RESPECT FOR COPYRIGHTS ETC.** As a trend in the market in China now I see that as government-owned companies are feeling the pressure of competition there's a bit less interest on cultural exchange type of projects where international partners come in with funded groups. The decisions are becoming more market based. Also of course on the **EUROPEAN COUNTRIES' SIDE THE FOCUS IN CULTURE PROMOTION IS TILTING TOWARDS LESS COUNTRY PROMOTION, MORE BUSINESS BASED.** (Interviewed for the EU-China Mapping Project, November 2013)

**OLIVER RADTKE, China Program Manager, Bosch Foundation:** “I am one of the last sinologists to whom China was a far away land. **CHINA IS NOW CONSIDERED MUCH CLOSER TO THE WESTERN YOUNG GENERATION BECAUSE WE NOW LEARN THAT DIFFERENCE IS PART OF THE GLOBAL REALITY** and maybe we can overcome that.” (at Stakeholders Meeting 22<sup>nd</sup> October 2013)

**THOMAS FUESSER, Author of “Short Cuts – Artists in China” (Skira Editore & Rizzoli Publishing, May 2013):** “(...) **ANOTHER SHIFT I SEE IS THE HYBRIDIZATION OF CULTURAL SCENES IN CHINA...** it is really no longer about the “Chineseness” of Chinese artists, but national and cultural boundaries are kind of more flowing together, **THE SCENE IS MUCH MORE GLOBAL TODAY.** For example, as a German, based in Shanghai, China, I am currently organizing an "Artist in Residence" program for New York City together with and for young Chinese artist supported by Swiss partners in China and USA.” (Interviewed for the EU-China Mapping Project, November 2013)



## THE ROADS AND PATHWAYS: QUOTES FROM THE INTERVIEWS... FROM CULTURAL DIPLOMACY TO PEOPLE RELATIONS

**MICHAEL KAHN-ACKERMANN, China Representative, Mercator Foundation, former head Goethe-Institut China:** “When thinking about programs, think about the people and the long-term sustainability. Think about: who is involved, how to make it sustainable, real exchange should take place instead of each party saying what they want to say and not listening to the other(s). **PROMOTE DIRECT CONTACT FROM PEOPLE TO PEOPLE INSTEAD OF BIG EXPENSIVE EVENTS WHICH DON’T REALLY PROMOTE EXCHANGE BETWEEN PEOPLE.**” (at Stakeholders Meeting 22<sup>nd</sup> October 2013)

**ZHAI YOUMING, Poet, Founder of White Night Café, Chengdu:** “The White Night Café is a story of how a privately run small scale cultural center operated on the basis of a café bar, has become a meeting point also for European-Chinese cultural exchange. It was opened in 1998 and over the past fifteen years it has evolved from a small space of only 57 square meters into an area of four hundred square meters. Our uniqueness has been built on literature, books and poetry, heritage as well as contemporary artistic exchange. Actually not on commercial culture that really sells hot, but the amazing thing is that we have become a very popular platform for the cultural scene from Chengdu and we have also been an “anchor-point” for long-term European-Chinese cooperation projects: e.g. the “Spring of Poets” in the framework of the Festival Croisements in cooperation with French partners (2009). **WE WISH THAT WITHIN EU-CHINA COOPERATION THERE WILL BE MORE PRACTICAL MEASURES TO SUPPORT THIS KIND OF SMALL SCALE, PRIVATE AND INFORMAL CULTURAL EXCHANGE SPACES, THAT MIGHT NOT ALWAYS BE VIABLE ECONOMICALLY BUT ARE REAL PLACES IMPORTANT FOR PEOPLE TO MEET.**” (Interviewed for EU-China Mapping Study, November 2013)

**COLIN CHINNERY, Curator, Director W.HAT Museum Wuhan:** “THE LAST TEN YEARS OR SO HAVE BEEN CHARACTERISED BY 'COUNTRY' SHOWS. There have been many Chinese contemporary art shows in Europe either part of cultural exchange years, e.g. Year of China in France, where contemporary art shows were initiated by the respective Ministry of Cultures (this is only possible where official government structures are similar enough for "reciprocity" to be possible). (...) **WE ARE COMING TO THE END OF THIS PROCESS AS PEOPLE ARE BECOMING AWARE OF CHINESE CONTEMPORARY ART, AND NATIONAL SHOWS WILL LOSE THEIR PURPOSE. WHAT SHALL EMERGE INSTEAD WILL BE CHINESE ARTISTS INVOLVEMENT IN MORE AND MORE THEMATIC SHOWS WHERE THE ARTISTS' NATIONALITY IS NOT OF THE UTMOST IMPORTANCE.** This is already happening. (Interviewed for EU-China Mapping Study, November 2013)

**DR. MARINA GUO, School of Creative Studies, Shanghai Theatre Academy:** “Another field of discussion within the policy dialogue is the very topic of "policy frameworks". After the first phase of creative industry development which was more hardware and cluster oriented, the **NEXT PHASE IS ACTUALLY NOW MORE ABOUT LINKING CREATIVE INDUSTRY DEVELOPMENT WITH SOCIAL INNOVATION AND TALENT DEVELOPMENT, ABOUT THE INVOLVEMENT OF "GRASSROOTS" AND BOTTOM-UP CREATIVITY.** This is an area, where China can learn a lot from Europe in terms of what kind of policies and support mechanisms could be implemented for creative and cultural entrepreneurs. It is also about setting up of (accountability and management) processes for implementing support policies.” (at Stakeholders Meeting 22<sup>nd</sup> October 2013)

## THE PLAYERS: QUOTES FROM THE INTERVIEWS...

### THE CULTURAL ENTREPRENEURS AND THE YOUNG

**DR. SHEN QILAN, author, cultural cooperation consultant:** “The stakeholder I see emerging WITH A LOT OF POTENTIAL IN THE LANDSCAPE IS “WENHUA CHUANYI REN”. IT IS THE EQUIVALENT OF WHAT IS THE CULTURAL ENTREPRENEUR IN EUROPE, cultural value driven but able to apply business models, which not necessarily need to be profit making, but sustain independency and sustainability of cultural undertakings on the long run. The “wenhua chuanyiren” is not to be mistaken with the “wenhua qiyaoren”, the creative industry business person. “Wenhua Chuangyi Ren” is able to bring different stakeholders to cultural relevant venture, and use business tools to achieve his or her vision. In the meantime the stakeholders also benefit from their involvement in culture. They understand the principles of how economics work, but “WENHUA CHUANGYI REN” IS RATHER DRIVEN BY VISION/ MISSION THAN ECONOMIC INTEREST.” (Interviewed for the EU-China Mapping Project, November 2013)

**KATELIJN VERSTRAETE, Regional Director Strategic Development, East Asia, British Council Singapore:** “Things have changed tremendously in the cultural sector in China since the 90ies. As a then co-initiator of BizArt (the first independent arts space in Shanghai in the 90ies) it’s very interesting to see the current growth of cultural entrepreneurs, the fact that cultural industries are a focus area of the government to move towards a knowledge and green economy, an area of investment by the private sector (cultural ‘real estate’), that **ARTS AND CULTURE ARE NOW A CAREER OPTION FOR INDIVIDUALS...** Xu Zhen, as co-founder of BizArt, is now one of China’s most interesting contemporary artists with his Made In Company, reflecting exactly the spirit of contemporary China, where there is no limit (mei ding) for anything (good and bad) and where he alludes to ‘Made In’ to reflect on ‘Created in China’”.

**DOMINIQUE THINOT, artiste plasticien et chargé de mission en Asie:** “Ce qui m’intéresse dans la culture chinoise c’est sa potentialité, l’appétit des chinois de communiquer et d’instaurer un vrai dialogue avec la jeunesse. **C’EST VRAIMENT PAR LA JEUNESSE (MOINS DE 35 ANS) ET SON ROLE DANS L’ART CONTEMPORAIN ET PUBLIC, LE DESIGN ET L’ARCHITECTURE D’INTERIEUR QUI M’INTERESSENT.**” (Interviewed for EU-CHINA Cultural Mapping Study, November 2013)

**THOMAS FUESSER, Author of “Short Cuts – Artists in China” (Skira Editore & Rizzoli Publishing, May 2013):** “There are a few trends I have witnessed in the contemporary art scene in China since I first came to China in the beginning of the 90ties: Those contemporary Chinese artists who from once being totally unknown at the time became the “shooting stars” in the international art market and who were for a long time also the dialogue partners in international cultural exchange, have become nowadays saturated, which sadly has also led to a lack of interest in a continued dialogue. **BUT THERE IS NOW A BIG GENERATION SHIFT TAKING PLACE:** the new “interesting” counterparts for European cultural exchange in contemporary art are really the young graduates, in particular those from the most prestigious art academies such as the ones in Hangzhou, Beijing, Guangzhou, Chengdu, etc. **THIS NEW GENERATION IS “STARVING” FOR MEANING AND INSPIRATION, FOR BEING “GIVEN A HAND” IN THEIR INTELLECTUAL AND ARTISTIC DEVELOPMENT.** The recent first “HUGO BOSS ASIA ART - Award for Emerging Chinese Artists 2013” (Rockbund Art Museum, October 2013) has also highlighted the **INTELLECTUAL AND SOCIAL POTENTIAL OF THIS NEW GENERATION OF EMERGING CHINESE ARTISTS.** For me the most interesting of the finalists was the artist Li Liao, born 1982 in Hubei, living now in Shenzhen, whose piece of work was a strong sensational and personal statement of his daily life and its challenges involved, not intended to cultivate an art style based on intimacy, but rather to bring an unexpected collision between daily emotions and the publicness of the space and to reflect some larger challenges of society in China today. It is encouraging to see there are young artists who are extremely reflectional on social issues in China and who do look at more than just material success in their art work.” (Interviewed for the EU-China Mapping Project, November 2013)

## THE SOIL: QUOTES FROM THE INTERVIEWS... SEARCH FOR IDENTITY, VALUES AND MEANING

**PROF. FAN DI'AN, Director of NAMOC:** "CHINA'S CONTEMPORARY ART SCENE IS CURRENTLY UNDERGOING AN IDENTITY CRISIS." (at project Stakeholders Meeting, October 22<sup>nd</sup> 2013)

**COLIN CHINNERY, Curator, Director of W.HAT Museum in Wuhan:** "PHILOSOPHY HAS BECOME IMPORTANT FOR CONTEMPORARY ARTISTS IN RECENT YEARS, IN A MARKED DIFFERENCE FROM BEFORE 2010. In 2009, I invited Boris Groys and other prominent writers/curators as part of the series of lectures at ShContemporary art fair that I was running in Shanghai. Artists were very reluctant to attend, as Groys was still largely unheard of. Now, he's one of the most respected and influential art theory writers for many Chinese artists. It has been very popular to discuss the ideas of Giorgio Agamben, Slavoj Zizek, Alain Badiou, Jacques Rancier (who visited recently), and older philosophers such as Foucault, Derrida, and Deleuze. **TO BE VERSED IN THESE WRITERS' WORKS HAS BECOME IMPORTANT FOR A NEW GENERATION OF ARTISTS.**" (Interviewed for EU-China Cultural Mapping project, November 2013)

**MICHAEL KAHN-ACKERMANN, China Representative, Mercator Foundation, former head Goethe-Institut China:** "Everything is economized nowadays. I am really thankful that we had the presentation by Zhai Youming today, her example of the White Night Cultural Café that focuses on poetry as an exchange topic, **SOMETHING WHICH DOES NOT SELL ON THE MARKET AND IS ABSOLUTELY NOT VIABLE ECONOMICALLY, BUT IT IS ABSOLUTELY VIABLE IN A HUMAN AND CULTURAL SENSE.** The problem in cooperation projects also is that we are too much driven by deadlines and pressure for producing outputs. There is most of the time no time to rest or reflect, **BUT WE NEED TIME TO REST, TIME TO RECULTIVATE HUMAN VALUES.** By the way: From the card images you had prepared for the "landscape game" in the category of "man-made-elements" the one that attracted me most was the "bench". A good symbol for resting and reflecting together. We need to built more benches into our cooperation projects." (at project Stakeholders Meeting, October 22<sup>nd</sup> 2013)

**ZHAO CHUNLAN, Professor, Assistant Dean, Faculty of Architecture & Environment, Sichuan University:** "The reason for me to be a university teacher is because I see the important role that higher education can play in shaping the future elites with their world views and their values. In my new master course "Cultural Heritage Protection and Planning", **I AM TRYING TO MAKE STUDENTS UNDERSTAND HOW IMPORTANT THE CULTURAL FABRIC OF A PIECE OF LAND IS. THAT WE CANNOT ONLY LOOK AT THE ECONOMIC VALUE PER SQUARE METRES, BUT HAVE TO LOOK AT THE CULTURAL VALUE AS WELL.** Also I try to get the idea across that it is worthwhile to work and teach in this field. Yet the reality in China is not so promising as most people including their parents and themselves think such work are not well respected and treated by the society in general. But I am still optimistic and I think as China develops further, more and more people will realize its real value. What we need to do is to keep on stressing it and influence more young generations." (Interviewed for EU-China Cultural Mapping project, October 2013)

## THE TOPOGRAPHY: QUOTES FROM THE INTERVIEWS...

### URBANISATION AND DIGITALISATION

**ZHAO CHUNLAN, Professor, Assistant Dean, Faculty of Architecture & Environment, Sichuan University:** “I SEE GREAT POTENTIALS OF EUROPEAN PLAYERS IN PLAYING POSITIVE ROLES IN THE NEW ROUND OF CHINESE URBANIZATION in terms of both market driven practice and related professional, educational and cultural exchanges. I must say that in the past three decades, the European planning, design and construction industries and academia, were not present enough in the Chinese market, and missed much of its first round of rapid urbanisation process, during which the Anglo-Saxon development model had been mostly regarded by many Chinese individuals, institutions and governments as the advanced paradigm to follow ... Simply from the historical and cultural perspectives, China shares much more similarities with Europe than with the US or Australia.”

**“MY THREE RECOMMENDATIONS FOR EU-CHINA COOPERATION: 1) HELP CHINA SET-UP AND IMPROVE SEVERAL UNDERGRADUATE AND MASTER PROGRAMS ON “CULTURAL HERITAGE PROTECTION, PLANNING AND INTEGRATION” IN MAJOR UNIVERSITIES.** European counterparts can set up sister-programs to allow exchange programs between two sides for both teachers and students; 2) enhance **CENTRAL AND LOCAL GOVERNMENTAL-LEVEL DIALOGUES** and visits to help Chinese decision-makers understand the fragility and value of our cultural heritage; 3) **SUPPORT NON-PROFIT ORGANIZATIONS** to get actively involved in some locally important heritage protection and transformation projects.” (Interviewed for EU-China Cultural Mapping Project, November 2013)

**DR. DIETMAR DUEDDEN, City of Essen, Head of Business Development Corporation:** “We have just recently established a cooperation with the city of Changzhou and have also been selected as a project in the frame of the EU-China Urbanization Partnership Program. **BEYOND THE GENERAL SHARING OF EXPERIENCE THAT WE HAVE IN APPLYING CULTURE AS A DRIVER FOR STRUCTURAL REFORM AND REGIONAL TRANSFORMATION, SOME THE AREAS OF COOPERATION THAT WE HAVE ON THE AGENDA INCLUDE:** the field of design, including design applications, design thinking between both cities, their universities and local business entities; provide a platform to foster cooperation of enterprises of the creative industry; organize interchange and communication between artists, galleries, theaters, philharmonic orchestras, etc.; the partnership could open opportunities for museums, galleries, artists, musicians, theaters, intercultural consultants, administrators of cultural events/infrastructure, universities (addressing issues of the creative and cultural industry), advertising agencies, designers, etc. Furthermore of course we offer Essen as a platform for Chinese companies looking into the European markets, this includes of course CCI companies.” (Interviewed for EU-China Cultural Mapping Project, November 2013)

**KATELIJN VERSTRAETE, Regional Director Strategic Development, East Asia, British Council Singapore:** “This year’s UNESCO conference took place in Hangzhou and "The Hangzhou Declaration - Placing Culture at the Heart of Sustainable Development Policies" was signed. It is all about the role of culture in achieving the Millennium Development Goals, **PUTTING CULTURE AT THE HEART OF SUSTAINABLE DEVELOPMENT.** Creative Industries will be a way to make culture more transversal in policies. It is a great field to position for the EU and to work with China in order to push this global agenda. The next 6 months are crucial to make this happen.” (Interviewed for EU-China Cultural Mapping Study, December 2013)

## THE RESOURCES: QUOTES FROM THE INTERVIEWS...

### BUILDING CAPACITY, CULTURAL MANAGEMENT, LEADERSHIP AND SKILLS

**CHEN PING, Cultural Attaché, Chinese Embassy in Berlin:** "Our role is about strategic guidance rather than planning. **BUT I THINK THERE IS A CHALLENGE TO OVERCOME – MANY OF CHINA'S CULTURAL INSTITUTIONS, COMPARED WITH THEIR EUROPEAN COUNTERPARTS, ARE WEAK IN PLANNING, PROFESSIONAL CULTURAL MANAGEMENT** etc.. Of course this is also due to a longer tradition in the field of cultural management in Europe." (Interviewed for EU-China Cultural Mapping, September 2013)

**KAREN SMITH, Director at OCAT Contemporary Art Museum Xi'an:** "Thus far, overall, the experience of working in Xi'an has been good, but logistically speaking it is more challenging. **WE WERE UNABLE TO FIND PEOPLE WHO COULD DO THE JOB.** To your question what I would suggest as projects to stretch cooperation further, my answer is: **EDUCATIONAL EXCHANGE PROGRAMS WHO FOCUS ON TEACHING CULTURAL SKILLS, USING CENTRES LIKE OURS FOR EXAMPLE IN XI'AN AS EXPERIMENTAL TRAINING LABS TO BRING IN ALL KIND OF CREATIVE PEOPLE TO DO WORKSHOPS AND HANDS ON EXPERIENCE.** We intend to do this with curating, but fields like that are already "cool". What is needed is skills, such as archiving skills, art handling skills, and technical innovation to put together exhibitions." (Interviewed for EU-China Cultural Mapping, November 2013)

**WANG YUDONG, General Manager, Ge Hua Art Management Foundation:** "The key challenge for our Chinese institutions working on culture is the **LACK OF QUALIFIED PERSONAL.** We would like to have staff who grasp different capacities. For example, people who know art and finance, or people who know IT as well as the arts, people who have **BOTH A BUSINESS OR FINANCIAL BACKGROUND OR SKILLS AND CULTURAL KNOWLEDGE.**" (Interviewed for EU-China Cultural Mapping, December 2013)

**VLADIMIR DJUROVIC, President, Labbrand Brand Innovations, Creative Enterprise Shanghai:** "I have created my company 6 years ago in Shanghai, we started from the scratch, I had just finished my post graduate studies in Business Management in Shanghai, had no working experiences, but was just totally fascinated and driven by the entrepreneurial opportunities. We have now grown to a company with 30 employees and are quite happy with our development. **IF YOU ASK ME WHAT WAS THE BIGGEST CHALLENGE SO FAR: CLEARLY MY ANSWER IS: PEOPLE, HUMAN RESOURCES.** Even though we are based in M50, one of Shanghai's premier creative hubs, it is somehow extremely difficult to find good Chinese creatives, good designers, who have both, the skills and the mindset of coming up with innovative solutions. I guess this is still very much related with the education system, which is not focusing on teaching creative thinking." (Interviewed for EU-China Cultural Mapping, December 2013)

**DAVID OCÓN, Ph.D Candidate "Government-led Multilateral Arts and Culture Cooperation in East Asia, former Head, Cultural Department, Instituto Cervantes' Beijing:** "If I had a good amount of budget to develop a project, one of the initiatives I would like to promote would be a **LONG-TERM STRATEGIC ARTS MANAGER PLACEMENTS IN ARTS ORGANISATIONS IN BOTH CHINA AND THE EU.** Sustainability of these programs is achieved, more than with funding with a vision plus with targeted and advanced monitoring and evaluation tools, that the skill of cultural management has to offer." (Interviewed for EU-China Mapping Study, October 2013)

## THE FIELDS: QUOTES FROM THE INTERVIEWS...

### DIVERSITY AND CROSS FERTILIZATION

**NICOLAI PEITERSEN, Author of "The Ethical Economy (2013), Chengdu:** "Cross fertilization between the cultural and other sectors is crucial and holds a chance for innovation. **IN PARTICULAR I SEE A NEED AND POTENTIAL FOR CROSS-FERTILISATION OF CULTURAL SPHERES WITH SOCIAL ENTREPRENEURSHIP.** Based on my experience, cultural differences should act as input to a creative process of new cultural output, rather than the basis of cultural exchange. Protection of cultural heritage could be part of a creative process and act as inspiration for social entrepreneurship. Let me give an example. In Sichuan Province, we have a fashion project which takes as a point of departure the old civilization in the area. **THE PROJECT AIMS ON ONE HAND ON UPGRADING THE TEXTILE INDUSTRY TO BECOME MORE CREATIVE AND MOVE UP THE VALUE CHAIN, WHILE ON THE OTHER HAND ON "RE-ACTIVATING" THE CULTURE OF THE OLD CIVILIZATION IN NEW FASHION PRODUCTION.** We do this by inviting international young fashion designers to learn about the old culture and based on the inspiration work with the local textile industries with the aim to incubate joint ventures in the fashion industry leading to both, job creation, industrial upgrading and more cultural understanding." (Interviewed for EU-China Cultural Mapping, November 2013)

**MACIEJ GACA, PhD, head of culture section, Embassy of Poland, Beijing:** "There is more potential for cooperation with Eastern and Central European countries. The fields where I see biggest potential is that of cultural heritage. **OUR ADVANTAGE CONSISTS IN STRONG RELATIONS LINKED TO POLITICAL HISTORY,** we are recognized as long-term friends, allies of P.R. china since it's "childhood" (all central European countries recognized officially the P.R. China in 1949-1950) and it matters. The first ever international agreement in the field of culture signed by the PR China government was between China and Poland (1952). Even though by now we have a much larger portfolio of what we could offer (e.g. animation, contemporary art), there is still a strong clichés of traditional cultural values we are associated with. Cooperation areas are not always related to what we want it to be from the supply side, but more how are we perceived. **IN ORDER TO MAKE DIVERSITY OF EUROPE MORE VISIBLE I THINK THE EUROPEAN COMMISSION SHOULD CONSIDER OFFERING PARTICULAR SUPPORT FOR EU COUNTRIES THAT SO FAR HAD LESSER OPPORTUNITIES WITH CHINA.**" (Interviewed for EU-China Cultural Mapping, October 2013)

**KATELIJN VERSTRAETE, Regional Director Strategic Development, East Asia, British Council Singapore:** "It's very good to see that more and more Chinese artists are having an activist (artist + activist) approach in their reflections on society and global issues. There is however **A NEED FOR MORE CROSS-SECTORIAL DISCUSSIONS WHERE CULTURE TAKES A LEADERSHIP ROLE IN CHANGE, AS REAL CULTURAL AND SOCIAL INNOVATION IS NEEDED TO COPE WITH THE CURRENT CHALLENGES.** There is a need for faster development of cultural education at different levels to prepare Chinese people with the right skills to respond to this change. And the challenges China faces are global challenges for which we need to find together responses. These are areas of collaboration which I find the most interesting... In some sense, the ASEF programme on arts and sustainability I kicked off in China in 2008, seems now even more relevant." (Interviewed for EU-China Cultural Mapping, December 2013)

**ZHOU HONG, Institute of European Studies of Chinese Academy of Social Sciences:** "We are not faced with policy bottleneck but **SYSTEM AND MECHANISM BOTTLENECKS.** In the past, we cooperated with the Ministry of Commerce of China very well, but at present culture and education are not put under centralized management by specialized departments, so there are no channels for projects." (Interviewed for EU-China Cultural Mapping, November 2013)

**LV ZHIQIANG, Yugongyishan Music Club Beijing:** "Blank fields in EU-China cultural exchanges and cooperation? My Answer: Do more **MULTI-DIMENSIONAL AND CROSS-SECTORIAL PROJECTS.**" (Interviewed for EU-China Cultural Mapping, November 2013)



## THE MAN MADE STRUCTURES: QUOTES FROM THE INTERVIEWS... THE ART OF CO-CREATION AND THE PROCESS

**FAN ZHOU, Dean, Professor, Cultural Development Institute, Communication University of China:** “A topic with epoch-making and reform connotations is that of what we call “coordinated innovation in the cultural industry” (or innovation through coordination), which has a strong theoretical and practical significance for the sustainable development of cultural industry of China. The key to effective implementation of a coordinated innovation lies in the **BUILDING OF CO-CREATION PLATFORMS, THE CONNECTING OF MAJOR PLAYERS AND INTEGRATION OF RESOURCES.**” (Interviewed for EU-China Cultural Mapping, November 2013)

**NICOLAI PEITERSEN, Vice President, Institute of Harmony Culture (China), co-author of The Ethical Economy (2013):** “My suggestions for stretching Europe-China cooperation further: first, scoping and scaling – there are already many wonderful creative and cultural projects which have proven their value but need help to be scoped and in some cases scaled. It would be advisable to commission an organization to take on this role of identifying best cases and work with those cases on how they can be scoped and scaled. ... Third, **ESTABLISH CREATIVE AND CULTURAL VISITS BETWEEN CHINA AND EUROPE THAT GO BEYOND PROMOTING ALREADY PRODUCED ART AND CULTURE (SUCH AS EXHIBITIONS, FORUMS ETC.) AND THAT INSTEAD FOCUS ON CREATING NEW ARTISTIC AND CULTURAL PRODUCTION. THIS COULD TAKE THE SIMPLE FORM OF ARTISTS BEING INVITED FOR 1-3 MONTHS TO TAKE INSPIRATION FOR NEW WORK IN COLLABORATION WITH LOCAL ARTISTS, OR MORE ELABORATE FORMS OF COLLABORATION.**”

**KAREN SMITH, Director at OCAT Contemporary Art Museum, Xi'an:** “What I see as most impactful formats of cooperation: “**THE KIND OF HANDS ON WORK EXPERIENCE** that was offered for a period by the British Council with its art managers training. This took people from China from all fields of culture and **PUT THEM IN REAL JOB EXPERIENCE IN EUROPE FOR A MINIMUM OF THREE MONTHS.** All of those who were sent to the UK in the late 1990s are now key figures in the Chinese art world. And in terms of programming music and performance too. Soft power is really the issue in China today – how to nurture people with skills to take their own initiatives to instigate cultural dialogue.” (Interviewed for EU-China Cultural Mapping, November 2013)

**ZHOU HONG, Institute of European Studies of Chinese Academy of Social Sciences:** “I recommend to set up an EU-China cultural cooperation foundation which is not subject to the administration of a particular ministry or committee. We shall set up an independent EU-China cultural exchange council which is in charge of business administration, consultation and facilitation of exchanges.” “We shall **ENCOURAGE DE-ADMINISTRATION, REDUCE HIGH-LEVEL CULTURAL EXCHANGES, AND GIVE MORE ROOM FOR EXCHANGES BETWEEN THINKERS AND THINKERS, ARTISTS AND ARTISTS, WRITERS AND WRITERS, AS WELL AS TEACHERS AND TEACHERS.** We shall provide more freedom to cultural exchanges. At the same time, we shall strengthen domestic discussions on cultural issues and exchanges of thoughts. That is to say, we shall promote professional-to-professional exchanges externally and integrate various forces related to culture and their opinions internally.” (Interviewed for EU-China Cultural Mapping, November 2013)

**QUOTES FROM STAKEHOLDERS MEETING... Which key-words come to your mind first when you think of EU-China cultural cooperation?**





## SAMPLE OF RECOMMENDATIONS FROM STAKEHOLDERS MEETING Oct 22<sup>nd</sup>

Stop doing big national exchange events because there no follow through. ----- Go from national to CITY TO COMMUNITY LEVEL events. EU-China cooperation should be more focused on BOTTOM-UP THAN TOP DOWN ----- Cultural heritage should be commercialized in order to extend the life of artifacts ----- PHILOSOPHICAL WAY of looking at EU-CN relationships: integration of culture but not convergence. Diversity is good! ----- Area of focus of the government should be on a communications platform rather than on content. ----- THINK LONG TERM, in terms of 5 years plans. Fully consider the sustainability of the project. ----- More resources on HUMAN CAPACITY rather than brick and mortar. ----- EU-China cooperation should be always about human and PEOPLE. ----- Greater role of CIVIL SOCIETY and FREEDOM OF ARTS. ----- Open a bar, café place, this are the best LIVING ROOMS for exchange of ideas. ----- Support projects from SMALL EU COUNTRIES. ----- Don't promote Han culture only but also MINORITY CULTURES. ----- Focus on CITIES, COMMUNITIES, PUBLIC SPACES. ----- Do not have any hidden agenda. ----- PROTECT neighborhoods: China should inspire itself from the EU. ----- Cooperation should arise from needs: what is the real interest of both parties. ----- Cooperation should focus on mid-aged and YOUNG PEOPLE as they represent the future.

EU CULTURAL HOUSE in China with different departments for each member state. ----- Encourage them through a TAX INCENTIVES. ----- Tap into 2<sup>nd</sup> and 3<sup>rd</sup> tier cities. ----- Capitalize on all means available (financial and other) and engage all stakeholders. ----- PARTICIPATORY AND COLLABORATIVE APPROACH on behalf of the governments: engage more with private forces in EU-China cooperation. ----- Creativity and innovation need INDEPENDENCE to point out to new directions. ----- More attention to people through EU-China EMPLOYEE EXCHANGE or CULTURAL LEADERSHIP. ----- Importance of MONITORING and feedback in order to improve. ----- Position and role of the government: role of protection without interference in content. From government to GOVERNANCE. ----- Further exchange of ideas: free, flexible, like a café. Focus on GENERATION OF NEW joint ideas. ----- Evaluate EU-China projects. ----- Cross-over of production and innovation. ----- EDUCATION of young people as future of CCIs, such as art education for children and specialised training in culture, arts and CCIs for students and young professionals. ----- Promote Chinese culture heritage by having famous artists design on souvenirs and other goods. ----- Audience development. ----- FREE LANGUAGE COURSES courses (CN, IT, FR, DE, SP, EN, PL?). ----- More PRIVITE FUNDS should be invested in China, maybe through CULTURAL SPECIAL ZONES where there is mild or no censorship, tax incentives and less bureaucracy. ----- EU tourists only come once to China and Chinese tourists are mostly attracted to famous consumers goods in Europe. Need to INCREASE the SCOPE OF INTEREST of both parties. – High-level CREATIVE LEADERSHIP exchange programs. ----- Create a cultural premium high-end warehouse: A CULTURAL LV store with branches in major cultural cities. Cultural MBAs in collaboration with China-Europe International Business School (CEIBS) in Shanghai. ----- Create the Europe-China “CULTURAL GARDEN”. CREATE A JOINT EU-CHINA JOINT CULTURAL FUND.

(Quotes from the stakeholders attending the meeting October 22<sup>nd</sup> 2013, see list of participants at the back)

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# CONTACTS

**CONSTELLATIONS** International

Katja Hellkoetter: [kh@constellations-international.com](mailto:kh@constellations-international.com)

Léa Ayoub: [la@constellations-international.com](mailto:la@constellations-international.com)

Constellations (Shanghai) Co. Ltd.

电话 Office phone: ++ 86 21 34 282 101

<http://www.constellations-international.com/>