

# MAPPING THE EU-CHINA CULTURAL AND CREATIVE LANDSCAPE

SUMMARIZING REPORT

MARCH 2014

FOR THE

**EU-CHINA POLICY DIALOGUES SUPPORT FACILITY II  
DIALOGUE PARTNERS: EUROPEAN COMMISSION DG EAC,  
MINISTRY OF CULTURE OF THE PRC**

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# GENERAL PROJECT PARAMETERS

## **PROJECT COMMISSIONED BY:**

EU-China Policy Dialogue Support Facility II

Dialogue Partners: European Commission DG EAC, Chinese Ministry of Culture (MoC)

## **CONTRACTING PARTNER:**

Grontmij A/S Consulting, Denmark

## **PROJECT TYPE:**

Mapping study

## **PROJECT TASK:**

Gaining a strategic overview of:

- the EU-China landscape in the fields of creative industries, cultural heritage and contemporary art;
- of stakeholders, their collaboration projects, and their issues of concern, as well as an overview of potential and blind spots for future cooperation.

## **APPOINTED EXPERT TEAM:**

Katja Hellkötter - Senior Expert, Founder & Director, CONSTELLATIONS International

Léa Ayoub - Junior Expert, Project Manager, CONSTELLATIONS International

Cui Qiao - Senior Expert, BMW Foundation China Representative, Founder China Contemporary Art Foundation

Huang Shan - Junior Expert, Founder, Artspy.cn

## **TIMEFRAME:**

August to December 2013

## **MAPPING METHODOLOGY:**

- Approaching the analysis qualitatively
- Applying the metaphor of a "landscape" as a matrix to structure the investigation
- Looking through the lens of 40 plus experts in the frame of a collaborative "stakeholder-meeting" conducted in Beijing on October 22<sup>nd</sup>, 2013
- Including insights from 24 complementary interviews with key-people
- Sourcing from existing mapping studies
- Peer reviews by fellow experts, namely Katelijn Verstraete, Dr. Shen Qilan, Magali Menant
- Grounded in 15+ years of Europe-China collaboration experience of the expert team

# MAJOR FINDINGS AND RECOMMENDATIONS

**(1) CULTURAL RELATIONS BETWEEN CHINA AND THE EU ARE SHIFTING FROM CULTURAL DIPLOMACY TOWARDS PEOPLE TO PEOPLE RELATIONS, WITH CHANGING ROLES AND NEEDS FOR STAKEHOLDERS:** With the development of civil society in China as well as with the power of social media networks, the “architecture” of Sino-European cultural cooperation is less and less based on institutions, but more often on people relations. This results into changing roles of (semi) governmental stakeholders, needing to act more as enablers or platforms, rather than as curators and programmers themselves. The Joint Declaration on EU-China High-Level People-to-People Dialogue reflects this shift. However adequate governance structures and instruments to translate these policies into action need to be developed and applied.

**(2) INDIVIDUAL CULTURAL ENTREPRENEURSHIP IS ON THE RISE IN CHINA:** While the role of state-owned cultural groups remains important, privatisation has altered the landscape. SMEs now constitute a critical mass in the cultural and creative landscape in China, and the profession of ‘cultural entrepreneur’ (which can be non profit) is increasingly becoming a career option. Even though small in size and in numbers, these are often the most innovative, driving the change from “made in China” to “created in China”, and are interesting collaborators for European creatives.

**(3) CULTURAL EXCHANGE IS GOING BEYOND ‘LEARNING FROM EACH OTHER’ TOWARDS “CO-CREATING”:** The overall ethos of Sino-foreign cultural exchanges is shifting from “learning from each other” towards “learning with each other”—and beyond that towards “creating with each other”. In particular in the more cosmopolitan urban milieus, the idea of the “cultural bridge” is extended to a new concept of a “shared space”. To fill shared spaces with co-created projects requires facilitated processes designed to generate and incubate ideas. There is a need to build facilitation capacities.

**(4) MORE CHINESE ARTISTS ARE ENGAGING IN A SOCIAL PURPOSE:** China’s contemporary art scene is currently undergoing an identity crisis and artists begin to look more closely at their society’s (traditional) values and challenges. With a significant generational shift taking place, young Chinese artists with an intellectual and social potential increasingly see themselves as artists as well as actors in society. In general, in view of increasing awareness of social and environmental challenges, there is a potential for cross-fertilization of cultural spheres with social entrepreneurship.

**(5) URBANIZATION IS DRAMATICALLY CHANGING CHINA WITH MANY CITIES SEEKING KNOWLEDGE FOR SUSTAINABLE AND CREATIVE CITY MAKING:** Chinese stakeholders are realizing Europe’s unique selling point, being heritage sensitive city making (in contrast with US city makers) and are increasingly interested in European expertise to inform the current urbanization wave, for both market driven practices and related educational exchanges. Europe can take the lead in showing that culture is the 4<sup>th</sup> pillar of sustainability and that the creative economy can be a driving engine for livable cities and regions.

**(6) CCIs’ DEVELOPMENT MECHANISM IS SHIFTING FROM ‘BUILT CLUSTERS’ TO THE NEED FOR SOCIAL INNOVATION FOR THE CREATIVE CLASS:** There is a current gradual change from a top-down policy of government decreed “creative clusters” to a more people-driven development of the creative industries, where social innovation is just as important as built infrastructure. However, adequate policy frameworks to support cultural entrepreneurs yet need to be shaped. The policy framework for the promotion of CCIs is an area where China is interested to learn from Europe.

**(7) THERE ARE UNTAPPED OPPORTUNITIES FOR CCIs IN THE EDUCATION AND LEARNING SECTOR:** The (private) education market in China is booming at all levels, from kindergarten and pre-schools to higher education, from vocational trainings to executive learning programs. The country is in need of talent and skills. (Business) Potential exists in various cultural fields of expertise, ranging from cultural skills and CCIs specific trainings in cultural management for cultural sector professionals to creativity for leadership across all sectors.

**(8) IN GENERAL, THE CCIs SECTOR IN CHINA IS GROWING:** China is making significant investments in cultural institutions and creative industries, offering market opportunities for Europe. More brokers who could match demand and supply and liaise with Chinese partners on the ground are needed. While until recently IPR has been regarded as a major stumbling block to market entry by most Europeans, some recently start looking at the Chinese phenomenon of “shanzai” (copy culture) differently, arguing that this method of rapid iteration and adaption holds a hidden potential for innovation. How lessons learned from “shanzai” innovators can be applied positively to Europe-China creative collaboration yet need to be explored.

## **SUMMARY OF SUGGESTED TOOLS, ACTIVITIES AND PROGRAMS**

For more explanation on these suggestions, please refer to the end of the document.

### **POLICY & LEGAL FRAMEWORKS**

- Dialogue on legal frameworks, policies and support mechanisms for the cultural sector in general and for creative entrepreneurship in particular
- Cross-sector policy dialogue on “cultural innovation”

### **PEOPLE MOBILITY**

- EU-China Mobility Fund for Creatives

### **INFORMATION**

- Creative Cities Intelligence Mapping and Network to continuously map creative economies

### **CAPACITY & TALENT BUILDING**

- An Academy for Cultural Entrepreneurship or a Cultural Business Program (e.g. at the CEIBS – China Europe International Business School)
- Cultural Skills Training Programs (e.g. curating, exhibition making, museum management)
- Cultural Campus: complementary learning programs for students and professionals from non-cultural related sectors
- Facilitator Training Programs (building capacity for the “Art of Co-Creation”)
- Masters degree programs on “Cultural Heritage Protection” in a number of Chinese universities

### **IDEA AND PROJECT INCUBATION**

- Idea Incubation Labs: Project development and partnership building support programs for cultural entrepreneurs and cultural professionals in institutions

### **FINANCING**

- Seek more reciprocity in funding, tap into private money for cultural purposes, target Chinese large cultural firms as investors / sponsors
- A Cultural Entrepreneur Fund to support start-ups

# INVESTIGATING THE LANDSCAPE OF EU-CHINA CULTURAL AND CREATIVE COOPERATION

## THE MACRO CLIMATE: Shifting Perceptions and Interests

In terms of the wider climate, we identified opposing trends in China and Europe. China is increasingly investing in culture and its export. In parallel with an increased assertion of its culture and identity at home, China has seen the potential of soft power to support its ambition of a 'peaceful rise' on the global stage: the government has promoted a "Go Abroad Strategy" for big Chinese corporations, while cultural exchange is also encouraged, as reflected by, for example, the setting up of Confucius Institutes around the world, with 13 in Germany alone to date.

In Europe, meanwhile, in the aftermath of the economic crisis, the EU has placed greater emphasis on economic cooperation rather than cultural cooperation. At the same time, European attitudes to China remain a combination of fascination and fear: on the one hand, for more and more people cultural differences have become a part of their reality; on the other hand the EU-China landscape is also shaped by 'peaks and troughs' of misunderstandings. This is due in part to a lack of information and knowledge, to media perceptions, as well to the effects of the crisis.

All of this means that expanding links, to highlight people to people contact and promote a more realistic understanding of China, is of great importance. The recent establishment of the China focused think-tank MERICS in Berlin, the biggest of its kind in Europe, by the private Mercator Foundation, responds to the need for more factual and contemporary China analysis, aimed at government, business leaders and the general public in Europe.

## THE ROADS AND PATHWAYS: From Cultural Diplomacy to People to People Relations

The flow of exchanges between China and Europe has increased over recent decades and will continue to do so. There is now a much wider variety of actors involved —from entrepreneurs to artists— thereby diversifying interests and ways of relating to one another. Relations, including cultural ones, are no longer the monopoly of governments and of their semi-official bodies. As Jan Melissen, Chair of the Clingendael Conference on "Culture and Understanding in China-Europe Relations" (The Hague, Sept 2013, supported by the Robert Bosch Foundation) puts it: "Diplomacy is more and more enmeshed with society". Cultural relations between



SUMMARY - Mapping the EU-China Cultural and Creative Landscape, March 2014

# CULTURAL & CREATIVE INDUSTRIES

## A few key distinguishing characteristics and some figures

EUROPE	CHINA
<ul style="list-style-type: none"> <li>• EU-wide most referred DEFINITION by KEA (2006) distinguishing (1) CULTURAL INDUSTRIES as (a) Non-industrial sectors generating non-reproducible goods aimed at being consumed on the spot; (b) Industrial sectors producing goods aimed at mass reproduction and (2) the CREATIVE INDUSTRIES where CULTURE BECOMES A CREATIVE INPUT in the production of non-cultural goods.</li> <li>• Decade long socio-political development: In 1960s-70s, INTELLECTUAL INCLINATION to separate culture, creativity and arts from the market. In 80s, commercialization paved the way for CCIs. DESPITE the MARKETIZATION of culture, there is still a strict SEPARATION OF PROFIT AND NOT-FOR-PROFIT cultural sectors in most European countries.</li> <li>• SMALL AND MEDIUM SIZED: Image of CCIs influenced by the conception of start-ups as YOUNG, multidisciplinary and creative entrepreneurs with little money, but many ideas. Role of the state: ENABLING CREATIVES.</li> <li>• NOTION OF CREATIVITY AND THE CULTURAL ENTREPRENEUR: Dual nature uniting two differing states of mind: a “mad”, associative, imaginative, way of thinking AND a strategic, action and goal oriented thinking (tension of European / Western thought).</li> <li>• CREATIVE EUROPE 2020: CCIs as a major driving engine for European cohesion, job creation and economic growth.</li> </ul>	<ul style="list-style-type: none"> <li>• State DEFINES into 3 levels: (1) “Core”: news, publishing, copyright, radio, film, television, cultural arts. (2) “Peripheral”: Internet, tourism, entertainment, recreational services, advertising, exhibition, agent-oriented cultural services. (3) “Related”: cultural goods, equipment, production and sales.</li> <li>• CCIs AS A MACRO-ECONOMIC POLICY TOOL: Development of CCIs driven by need for structural economic reform nation-wide (starting in 2002), embedded in soft power strategies.</li> <li>• Conducive to the CLEAR BUSINESS POSITIONING is a NURTURING GROUND marked with less tension (vs. Europe) between traditional/high and mass/entertainment cultures, the arts and business.</li> <li>• 3 PHASES of development: (1) 2004-2008: Creative cluster development with a focus on physical space creation. (2) 2006-2010: Further creative talent development. (3) Now: Link with SOCIAL INNOVATION and “GRASSROOTS CREATIVITY” but policies are not adequate.</li> <li>• CCIs so far dominated by BIG PLAYERS, private and semi-government ones (e.g. Wanda group, Gehua Group etc.), profession of “cultural entrepreneur” just emerging.</li> <li>• TRADITION AND PRAGMATISM: traditionally, transfer of heritage. SHIFT NOW from ‘MADE IN CHINA’ to ‘CREATED IN CHINA’.</li> </ul>
<p><b>GROWTH FIGURES</b></p> <ul style="list-style-type: none"> <li>• In 2012, CCIs accounted for 3.3% of the GDP.</li> <li>• CCIs HAVE SHOWN RESILIENCE TO THE ECONOMIC CRISIS of the past 5 years and have continued to grow while other economic sectors have been consistently declining.</li> <li>• In 2010, CCIs EMPLOYED 6.7 MILLION PEOPLE, i.e. 3% of the total active workforce.</li> <li>• For example, in 2012 the FASHION AND LUXURY INDUSTRIES EMPLOYED RESPECTIVELY 5 AND 1 MILLION PEOPLE. The workforce in the luxury industry is expected to reach 2 million by 2020.</li> <li>• The music, film and video, TV and radio and publishing are the MOST VIBRANT CULTURAL INDUSTRIES IN EUROPE TODAY. Advertising is also a major creative industry. The luxury industry as well as games and new media are the sectors with the most potential for growth.</li> <li>• With a budget of almost €1.5 billion over the next seven</li> </ul>	<p><b>GROWTH FIGURES</b></p> <ul style="list-style-type: none"> <li>• In 2012, CCIs ACCOUNTED FOR 2.5% OF CHINA’S GDP. Increase by 16.5 % compared to 2011, or 6.8% points higher than the GDP growth rate in the same period.</li> <li>• In 2006, 11.32 MILLION WERE EMPLOYED IN THE CCIs i.e. 1.48% of total employed population.</li> <li>• 12th Five Year Plan promoted CCIs AS AN ECONOMIC PRIORITY: culture to be a pillar of the economy and increase its share of the GDP from 2.5% to 5-6% by 2015.</li> <li>• China has been increasing the budget of the Ministry of Culture by 23% EVERY YEAR SINCE 2007.</li> <li>• The export volume of China’s cultural products totalled 21.73 billion US dollars in 2012, ranking it in TOP POSITION.</li> <li>• In 2011, China became the BIGGEST EXPORTER OF NEW MEDIA with €2.65 billion of exports.</li> <li>• 2013 NATIONAL BUDGET: RMB 49.4 BILLION FOR CULTURE, SPORTS, MEDIA (18.9% increase from 2012).</li> </ul>

Europe and China are thus increasingly relations between civil societies and at the initiation of individuals.

Furthermore, globalization has created transnational spaces which challenge national boundaries, particularly in major European and Chinese cities, where a hybridization of culture and creation is taking place. Thomas Fuesser, author of *Short Cuts – Artists in China*, noted that since he first came to the country in the early 1990s, he has observed “the hybridization of cultural scenes in China. It is really no longer about the ‘Chineseness’ of Chinese artists: the scene is much more global today, national and cultural boundaries are kind of floating together.” Fuesser points out, for example, that “as a German, based in Shanghai, I am currently organizing an ‘Artist-in-Residence’ program for New York City together with, and for, young Chinese artists—supported by Swiss partners in China and the USA!”

Such changes are also bringing with them a shift in the overall ethos of Sino-foreign cultural exchanges, from “learning from each other” towards “learning with each other”—and beyond that towards “working and creating with each other”. Thus the idea of the “cultural bridge” can now be extended, to lead to a new concept of “shared space”.

## THE PLAYERS IN THE LANDSCAPE: The Cultural Entrepreneur and the Emergence of a Third Sector

So who are the actors in this growing shared space? The European cultural sphere has long been made up and is still made up primarily of comparatively small players, ranging from individual freelancers and cultural entrepreneurs to relatively small arts organizations and companies.

China’s cultural scene, on the other hand, was for many years dominated by state-owned cultural groups, such as Gehua or Beiao, which organized events, performances and exchanges. While their role remains important, privatisation has now altered the landscape. SMEs now constitute a critical mass in the cultural and creative landscape, and the profession of ‘cultural entrepreneur’ (‘wenhua chuangyiren’ 文化创意人, also referred to as ‘grassroots creative’) has increasingly become a career option, particularly for individuals who have studied abroad and are driven by a desire both to express themselves and to make use of their entrepreneurial energy in China. As Dr. Shen Qilan, author and art critic puts it, Chinese cultural entrepreneurs are “cultural value driven but able





# CULTURAL HERITAGE

## A few key distinguishing characteristics and some figures

Cultural Heritage as a sector tends to be lumped together within the wider frame of culture. As such, it is generally difficult to find budgets dedicated to Cultural Heritage only.

EUROPE	CHINA
<ul style="list-style-type: none"> <li>• Understanding of HERITAGE LINKED TO the concept of ORIGINALITY and AUTHENTICITY, an ideal in European culture emerged in the 18th century (by Romanticism): “Originality is the aspect of created or invented works by as being new or novel, and thus CAN BE DISTINGUISHED FROM REPRODUCTIONS (...). The term “originality” is often applied as a compliment to the creativity of artists, writers, and thinkers. The concept of originality is culturally contingent. According to this understanding (physical) HERITAGE protection MEANS PROTECTING THE ORIGINAL.”</li> <li>• Concept evolved from physical towards intangible heritage, stress on ‘VALUES’ EMBODIED and on CULTURAL MEMORY.</li> <li>• Definition by Council of Europe: “Cultural heritage: a group of resources inherited from the past which people identify, independently of ownership, as reflection of their constantly EVOLVING VALUES, knowledge traditions (...).”</li> <li>• Turning point with the 2007 Lisbon EU Treaty: NEVER BEFORE has Cultural Heritage been given such a prominent place: “The Union shall respect its rich cultural and linguistic diversity, shall ensure that Europe’s cultural heritage is safeguarded and enhanced.”</li> <li>• EUROPE 2020 STRATEGY: clear stress on cultural heritage in 4 flagship projects: innovation union, digital agenda, industrial policy for the globalisation era, agenda for new skills/jobs.</li> </ul>	<ul style="list-style-type: none"> <li>• Traditionally heritage protection CAN BE UNDERSTOOD AS REPRODUCTION of the original. CONFUCIAN THOUGHT attributes different values to material and immaterial culture: REMEMBERING the past goes THROUGH THE WRITTEN WORD vs. material culture which was about legitimizing power.</li> <li>• Definition by Chinese State Council in line with UNESCO’s: “Cultural Heritage includes tangible cultural heritage and intangible cultural heritage.”</li> <li>• National HERITAGE POLITICS: BIG SHIFTS over the last 25 years. In 2006 inauguration of “Cultural Heritage Day”, marking a different approach of 20 years heritage politics (vs. 1966: campaign of the “Four Olds”). By now: 31 WORLD CULTURAL HERITAGE SITES and 4 Cultural Landscape sites, thousands other national sites declared “key cultural relics promotion units” (recognised for tourism).</li> <li>• CULTURAL TRADITION AND HERITAGE used increasingly as POLICY TOOL for national identity and cohesion (as in the EU) but with some contradictions. Official support to what is most aligned with the CCP.</li> </ul>
<p><b>FIGURES</b></p> <ul style="list-style-type: none"> <li>• With a budget of almost €1.5 billion over the next seven years (2014-2020), the CREATIVE EUROPE program includes heritage and related areas.</li> </ul>	<p><b>FIGURES</b></p> <ul style="list-style-type: none"> <li>• The 2013 budget allocated RMB49.4 billion to culture, sports, and media and included heritage.</li> <li>• In 2012, RMB6.124 billion, up 40% from 2011, were allocated TO STRENGTHEN PROTECTION of key national cultural artefacts, major cultural and historical sites, cultural resources related to the early history of the CPC, and intangible cultural heritage.</li> </ul>

to apply business models, which do not necessarily need to be profit making, but can support the independence and sustainability of cultural undertakings in the long run.”

The enterprises set up by such people may be small in size, but are often the most creative and innovative—and this entrepreneurial spirit is helping to drive the change from ‘Made in China’ to ‘Created in China’. This phenomenon also reflects a gradual change in China from a top-down policy of government decreed “creative clusters”, to a more people-driven development of the creative industries, where social innovation is just as important as built infrastructure. It is also linked to a significant generational shift, with young graduates and young professionals born in the 1980s now among the most important partners in Sino-European cooperation projects.

There is, however, still a need for an adequate policy support framework. According to Dr. Marina Guo, Head of the School of Creative Studies at the Shanghai Theatre Academy, “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.”

## THE SOIL: A Search for Values, Meaning and Identity

What is the ‘soil’—the values and cultural fabric of the land—in which future cooperation must grow? Many of our experts highlighted the fact that more and more people in China today are questioning the meaning of their lives. This is seen as being a response to the dramatic changes in Chinese society over recent decades, which have brought with them rapid urbanization, a disconnect from tradition, rising social inequality, and a sense of an overemphasis on economic values.

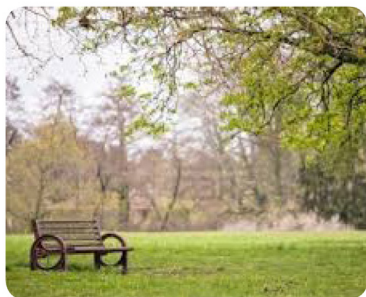
Colin Chinnery, Curator and Director of the W.HAT Museum in Wuhan, for example, notes a growing interest in intellectual discussions and reflection in artistic circles: “Philosophy has become important for contemporary artists in recent years,” he says, “in marked difference to the situation before 2010. In 2009 I invited [the philosopher and art critic] Boris Groys and other prominent writers and curators as part of the ShContemporary art fair that I was running in Shanghai. Artists were very reluctant to attend his lectures, as Groys was still largely unheard of. Now, he’s one of the most respected and influential art theory writers for many Chinese artists.”

### MAN-MADE ELEMENTS

#### 人造元素

Cultural, artistic and creative collaborative projects, products, events, programmes, etc.

文化、艺术和创意项目，产品，活动，节目等。



SMALL SCALE, MOVEABLE  
小型，可移动

### MAN-MADE ELEMENTS

#### 人造元素

If you could choose from the elements below representing your joint project works, which ones would you choose and why? What do these elements stand for for you? 如果你来选择以下元素来代表你所参与的联合项目，你会选择哪一个？为什么？这些元素对你而言象征着什么？

- A House 一间房子
- A Bench 一条长凳
- A Tent 一座帐篷
- A Factory 一座工厂
- A Market 一个市集
- A Museum 一座博物馆
- A Computer 一只电脑
- A Café House 一个咖啡厅
- A School 一个学校
- A Bus 一辆公交车
- A Shelter 一个庇护所
- A Village 一座村庄
- A Plaza 一个广场
- A Temple 一座庙宇
- A Garden 一个花园
- A Teahouse 一间茶室
- A Boat 一艘小船
- A Cultural Embassy 文化大使

Sample of the card set designed as an ideas generation tool for the Stakeholders’ Meeting in Beijing on October 22<sup>nd</sup>, 2013. A series of cards were developed for 8 chosen elements defining the China-Europe cultural cooperation landscape.

# CONTEMPORARY ART

## A few key distinguishing characteristics and some figures

EUROPE	CHINA
<ul style="list-style-type: none"> <li>Contemporary art in Europe has NO ULTIMATE DEFINITION. Its context has its own tradition, which is connected deeply with its rich art history. The definition of art has become an object of investigation for many contemporary artists.</li> <li>FREE EXPRESSION (content-wise and format-wise) is protected by law. Beyond painting, once at the center stage of art, all kinds of expressions, installations, videos, performances, sound art, light art, social sculptures etc. have developed their own system in the framework of contemporary art.</li> <li>Once supported by monarchy and aristocracy, the supporters of art are now companies, private collectors, associations of art lovers, museums, etc. This SUPPORT SYSTEM is vital for artists and art. (In China there is no such system till now.)</li> <li>The museums in Europe have established a good information /art pieces EXCHANGE SYSTEM, which enables SHARED EXHIBITIONS between different museums in different EU countries.</li> <li>European artists often practice TRANSNATIONALLY. Big cities in Europe are a shortcut for artists who want to join the “world club”, which counts more and more Chinese artists.</li> <li>CUTS IN BUDGETS in the cultural sector in recent years has affected contemporary art dependent on the public sector. Museums rely more and more on private monies and fundraising.</li> </ul>	<ul style="list-style-type: none"> <li>Contemporary art in the Chinese context is a rather NEW PHENOMENON dating from the mid 80ies. Due to its radical positions, the scene was forced to go UNDERGROUND in the 90ies. This history has become a legend. The TENSION between contemporary art and POLITICAL ISSUES remains highly sensitive until today.</li> <li>WESTERN COLLECTORS AND SUPPORTERS played an important role during this difficult phase. Foreign embassies and cultural institutes provided a kind of “protected” space for exhibitions. There is therefore an existing capital of trust and relationships, often friendships, in Europe-China contemporary art exchange relations.</li> <li>The CHINESE ART MARKET HAS BOOMED in the last 10 years, with the international presence of Chinese artists, increased presence of international auction houses in China and emerging Chinese art collectors, who often lack skills such as archiving.</li> <li>The fundamental difference in this context is that artists in China have NOT GONE THROUGH THE SAME PROCESS OF SECULARISATION than their colleagues in the West. The lack of systematic academic reflection in the art field causes difficulties in cultural dialogues.</li> <li>City governments now realize the MEDIA EFFECT of contemporary art. They support big events like BIENNALES and FAIRS, but there are very few concrete policies to support individual artists.</li> <li>YOUNG EMERGING ARTIST SEEK TRANSNATIONAL RESOURCES, are driven by entrepreneurship, intellectual inquiry or increasingly by social missions. This requires a new set of skills to be developed.</li> </ul>
<p><b>FIGURES</b></p> <ul style="list-style-type: none"> <li>The 2013 SHARE OF EUROPE IN CONTEMPORARY ART’S GLOBAL TURNOVER was 25.2% (approx. €231 million) - a drop of 1.49% from 2012.</li> <li>In 2013 amongst the 10 most performing auction houses worldwide, 1 WAS EUROPEAN.</li> <li>In 2013, the FOUR TOP RANKING EUROPEAN COUNTRIES in terms of shares in the global turnover in contemporary art were: the UK, France, Germany and Sweden.</li> </ul>	<p><b>FIGURES</b></p> <ul style="list-style-type: none"> <li>The 2013 SHARE OF CHINA IN CONTEMPORARY ART’S GLOBAL TURNOVER was 33.7% (approx. €311 million) – a drop of 5.9% from 2012.</li> <li>In 2013 amongst the 10 most performing auction houses worldwide, 5 WERE CHINESE (4 from Mainland China and 1 from Hong Kong).</li> <li>FOUR CHINESE CITIES CLASSIFIED IN THE TOP TEN SALES results in 2013: Beijing, Hong Kong, Shanghai and Nanjing.</li> </ul>

Prof. Fan Di' An, Director of the National Art Museum of China in Beijing, also suggested that "China's contemporary art scene is currently undergoing an identity crisis," as artists begin to look more closely at their society's traditional values, rather than simply rushing to embrace western art-forms. This is leading to a redefinition of the role of the artist. The "Hugo Boss Asia Art Award for Emerging Chinese Artists 2013", held at the Rockbund Art Museum in Shanghai, for example, highlighted the intellectual and social potential of a new generation of Chinese artists, who increasingly see themselves as actors in society as well as artists.

Professor Zhao Chunlan, Assistant Dean of the Faculty of Architecture and Environment at Sichuan University, meanwhile, says the EU should support Masters degrees in a number of Chinese universities, similar to the MA which she has set up in "Cultural Heritage Protection and Planning": such courses, she says, can help change students' attitudes to society, making them "understand how important the cultural fabric of a piece of land is, and that we cannot only look at the economic value and GDP per square meter, but have to look at the cultural value as well."

Poet Zhai Youming, owner of the popular White Night Cultural Café in Chengdu, also called for EU support for small-scale cultural programs in grassroots venues such as hers. Michael Kahn-Ackermann, who set-up the Goethe Institute

in China in the 1980s, agreed, emphasizing the importance of "cultivating the soil", and of promoting exchanges in areas such as poetry, "something which does not sell and is not viable economically, but is absolutely viable in a human and cultural sense."

At the same time, the growing interest within China in the nation's own heritage and cultural traditions also emphasizes that simply importing values and ideals from Europe would be neither popular nor appropriate.

## RESOURCES: A Need for Cultural Skills and for More Creative Talent

Despite the emergence of the cultural entrepreneur, the 'natural resources' of the cultural landscape in China remain to be developed, with stakeholders identifying a shortage of talented creative professionals with both cultural and artistic knowledge and business management skills.

Vladimir Djurovic, President of Lab Brand - Brand Innovations, a creative enterprise focusing on brand identity, says that, while his company has grown quickly and now has a staff of 30, "the biggest challenge [...] 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, designers, who have both the skills and the mindset to come up with innovative solutions."



Mindmap developed as an ideas generation tool for the Stakeholders' Meeting in Beijing on October 22<sup>nd</sup>, 2013.

There is a huge and ever-growing number of Sino-foreign education projects, ranging from short term summer campuses to increasingly long term institutions such as the Nottingham University campus in Ningbo or New York University in Shanghai. Yet there are still almost no educational programs in culture studies and cultural management fields, or even general programs targeted at developing the appropriate creative leadership skills and capacities.

## **THE FIELDS: Cross-Fertilization and the Transversal Role of Culture**

Not only are there opportunities at the interface of the cultural sector with the education sector, but beyond that there is enormous potential for cross-fertilization between culture and other sectorial fields in general. The EU's new 'Creative Europe 2020 Strategy' acknowledges more than ever that culture and the creative economy are major transversal driving engines not only for European cohesion, but also for job creation and economic growth. In China the Cultural and Creative Industries sector has – since 2000 – been identified by the government first as a new tertiary industry field driven by the need for structural reform. Its cross-sectorial potential is also now being appreciated. The "Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies", signed at a UNESCO meeting in Hangzhou in May 2013, also provides a framework for the promotion of the transversal potential of culture.

Looking at EU-China sectorial dialogues in particular, and to what extent they have nurtured each other, it is evident that cultural dialogue and its participants have been largely restricted to their own thematic boundaries. Only recently have they begun to link these themes more with society in general, and with societal challenges and global issues specifically. Similarly, EU-China dialogues in other fields such as environment, urbanization and sustainability, have been primarily technology and policy-oriented. They are just starting to integrate more culture into their program designs.

Cross-fertilization between culture and other fields is crucial and offers opportunities for untapped innovation. Nicolai Peitersen, a Chengdu-based social entrepreneur and author of *The Ethical Economy* (2013) for example, identifies "a need and potential for cross-fertilization of cultural spheres with social entrepreneurship. Cultural differences should act as input to a creative process of new cultural output." Peitersen cites the example of a fashion project he has helped set up in the Sichuan province, where local people produce garments inspired by traditional culture, and suggests that "protection of cultural heritage could be part of a creative process and act as inspiration for social entrepreneurship."

## **TOPOGRAPHY: Urbanisation Megatrend - European Tools for Heritage Sensitive City Making**

One area particularly worth highlighting, where there is huge potential for the transversal role of culture, is China's urbanization, which is developing at an unprecedented pace, and creating a huge tension between progress and conservation. European cities can be a good example, offering best practices on how heritage, arts and culture can be integrated into the modern cityscape, and how these can shape urban identities and thereby boost tourism and city revenues.

Professor Zhao Chunlan from Sichuan University's Faculty of Environment and Architecture, who studied in Belgium, believes European players can play "a positive role in the new round of Chinese urbanization, in terms of both market driven practice and related professional, educational and cultural exchanges."

One area where cooperation could bring benefits relates to the fact that many Chinese cities are seeking to become 'creative cities', but frequently lack the knowledge and the coordinated approach to policy and investment, to make this a reality. This leads to both a lack of creativity and to the construction of lavish but underused cultural infrastructure.

## **THE MAN-MADE STRUCTURES: The Art of Conversation and of Incubating Ideas**

In the new 'shared creative space,' 'co-creation' is key. But how exactly does this work? How can European and Chinese partners achieve a deeper level of working and creating together?

One blind spot identified by the study is a need to look at interaction more as an art-form. Many cultural dialogue forums between China and Europe are rather conventional, based on the belief that different cultural traditions of dialogue in China mean that innovative dialogue formats, such as World Café (a tried and tested structure conversational process), would be difficult to apply here. However, a playful approach is often appreciated in China. So why not, when exchanging on creativity, also apply creative exchange methodologies to the conversation? People in the cultural sphere in China, who often express a desire for deeper interactions, could thus use their creative skills to the full.

At the same time, there is a need for more capacity for co-creation support: co-creation requires a facilitated process designed to generate ideas, stretch, grow and incubate them to maturity. Creating the space for this process to take place, and bringing the right people together, is fundamental.

"Organizational development and learning" for example, offers a set of methodologies for social interaction. Theories such as "Theory U" (Otto Scharmer/MIT) provide frameworks and tools for transforming the quality of conversations towards deeper levels of listening and co-creating.

More digital exchanges could also facilitate the building of EU-China co-creative communities and peer groups—particularly since the Internet has arguably grown faster, and social media has had a greater impact in China than in any other country. At the same time, though, there will continue to be a need for grassroots face-to-face interaction, via what interviewees described as "more real built spaces, joint cultural living rooms, or more cultural cafés to meet in reality."

The above analysis is the result of the project's timespan. Site investigations to be continued.



Simultaneous scribing by graphic designer Chu Yang during the Stakeholders' Meeting in Beijing on October 22, 2013. It includes parts of the ideas generated during the Meeting plus the artistic interpretation of its author.

# RECOMMENDATIONS: A FEW SUGGESTED TOOLS FOR LANDSCAPING

Based on our observations of the EU-China cultural and creative cooperation landscape, we propose a number of recommendations—or landscaping tools. These include the design and establishment of projects and activities in the following areas.

## INFORMATION

- **Europe-China Creative Cities Intelligence Mapping and Network**

**What:** Continuous mapping of cultural cooperation and creative economy development and cooperation between Europe and China.

**How:** Easy maintenance platform (e.g. blog), on- and offline, edited and moderated, bilingual with a team of minimum 2, ideally 4 moderators/editors/researchers. Do the mapping on the level of cities to tap into co-funding from partner cities, set each time a feasible scope and geographical area of mapping e.g. limited to two cities, one in China, one in Europe. Combining the trend towards city diplomacy as well as creative economy as a driver for cities/regions and the interest of cities to be promoted. Structure the overall mapping project into steps/phases moving forward by adding more and more city profiles at each step. This would allow for a gradual and continuous development model in a consistent framework depending on funding from various sources available. It would furthermore be a way to also communicate/showcase the diversity of Europe and of China.

## POLICY TOOLS

- **Policy Dialogue on “Legal Frameworks and Policies for Creative Economy and Cultural Entrepreneurship”**

**What:** A dialogue forum/conference where European and Chinese stakeholders (policy makers, government decision makers and civil society) exchange and consult on legal frameworks, policy tools and support mechanisms and incentives for fostering a

people oriented creative economy development including social innovation beyond infrastructure building.

**How:** Conference organized at the level of cities. Best practice could be drawn from other areas of (legal) policy dialogues.

- **A Cross-Sector Policy Dialogue on “Cultural Innovation”**

**What:** Linking technological, cultural and social innovation potential; establish one EU-China policy dialogue forum combining the existing sector dialogues with “cultural innovation” as a key topic.

**How:** Start on an experimentation with one forum, eventually systematically have cross-sector policy dialogue forums yearly.

## PEOPLE MOBILITY

- **EU-China Mobility Fund for Creatives**

**What:** Programs and support money for longer term dialogue and exchange formats targeted at individual people enabling tandem and team work between European and Chinese young creative professionals and mutual understanding in general. Translating the EU-China “People-to-People Declaration” into action.

**How:** Funds could offer programs in the format of job placement programs, travel support schemes, residencies, but also by starting with more student exchange programs (high school and university) applying the model of host family or ERASMUS for culture.

## CAPACITY & TALENT BUILDING

- **An Academy for Cultural Business and Entrepreneurship**

**What:** Establish an institutional pillar in the landscape of EU-China cultural cooperation in the form of an educational institution that would



serve as a center point/nucleus for knowledge creation, cooperation and capacity building. That would leverage EU-China cultural and creative cooperation substantially.

**How:** Model to be developed, could be either a Joint School such as the China-Europe Business School, or affiliated to it.

- **Cultural Skills Training Programs**

**What:** Short term programs in specific areas, such as curatorial skills, museum management, exhibition making, other arts and crafts related skills.

**How:** Could be in the format of summer schools, for example in cooperation with 2<sup>nd</sup> or 3<sup>rd</sup> tier cities in China that might be won as co-sponsors.

- **Cultural Campus: complementary programs for non-cultural sector students/professionals**

**What:** Short term modular programs offering context knowledge for understanding Europe and China with a focus on culture and society.

**How:** In the format of summer campuses/schools, combined with study excursions.

- **Training Program for Co-Creation Facilitators**

**What:** Training facilitators on the “Art of Co-Creation” with a context-sensitive understanding of the creative sectors of China and Europe, and skills such as cultural business modelling and project development.

**How:** Trainings, eventually in cooperation with an existing facilitation organisation.

- **Masters degree programs “Cultural Heritage Protection” in a number of Chinese universities**

**What:** Building up and institutionalising capacity for heritage protection and heritage sensitive city planning.

**How:** Partnerships with selected Chinese universities, co-funding from the EU and/or from European national academic exchange organisations.

## PROJECT INCUBATION & COACHING

- **Idea Incubation Labs: Project development support and partnership building for cultural entrepreneurs and for cultural professionals in institutions**

**What:** Offering professional project development support for translating cooperation ideas into action, for stretching good ideas into great ideas to make them implementable, also offering concrete networks and support in partnership building .

**How:** Idea Lab (creative workshop format applying a variety of methodologies) of 3-4 days modules (over week-ends) to enable professionals. These could be combined into longer term learning programs consisting of several Idea Labs that are complemented with individual coaching and mentoring in-between.

## FINANCING

- **A Cultural Entrepreneur Fund to support start-ups**

**What:** In general seek more reciprocity in funding and tap into private money for cultural purposes, also target Chinese large cultural firms (private and public) as investors/sponsors, combine public-private partnership models.

**How:** Public money could be made available for a feasibility study/preparation of a privately sponsored Europe-China Cultural Fund.

Please note that the above recommendations represent the authors’ views and ideas and were generated at the Stakeholders’ Meeting on October 22, 2013 in Beijing and through individual stakeholder interviews conducted for this project. They would need to be further discussed and developed.

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