

**EUROPEAN
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(EENC)**

***Mapping Existing Studies on
EU-China Cultural Relations***

by Judith Staines

EENC Short Report, March 2012

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This paper reflects the views only of the EENC authors and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe.

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About the author

Judith Staines is an experienced researcher and writer on European and Asian cultural cooperation issues, mobility and cultural policy. She is Europe Editor of culture360.org, the cultural platform of the Asia-Europe Foundation and was English Editor of the Europe-China Cultural Compass, published by EUNIC in 2011.

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Executive Summary

This report maps existing studies on EU-China Cultural Relations. It was prepared by Judith Staines on behalf of the European Expert Network on Culture (EENC) in March 2012 for the Directorate-General for Education and Culture of the European Commission (DG EAC). The report aims to provide the European Commission with a diverse, updated and annotated list of bibliography addressing cultural relations between the EU and China, as well as other subjects which may influence current and future bilateral cultural relations.

The Mapping study found a high number of relevant documents (reports, studies, articles and radio programmes) and compiled a selection of these, totalling over 100 publications, most available online. To encourage and assist those new to the subject, a 'Basic Reader' of the most essential, accessible documents is presented in Section 3, listing ten documents (including one radio broadcast) plus two online platforms.

An effort was made to provide a diverse, balanced inventory of studies and articles, covering various countries and in different languages, with abstracts in English. The Mapping covers publications and examples from seventeen EU Member States, China and eleven other countries. It focuses on recent material, mostly dating from 2010-2012.

Themes addressed in the Mapping include cultural diplomacy and China's soft power strategies, Chinese views of culture and international cultural cooperation, cross-perceptions, points of friction in EU-China cultural relations, bilateral cultural relations, cultural cooperation project examples and evaluation of cultural relations. The Introduction sets out the context for the Mapping, with a brief outline of EU-China cultural relations and the expansion of China's cultural diplomacy activities. It also introduces some of the main factors influencing cultural relations between Europe and China.

All selected publications are listed thematically in the main report, and a chronological bibliography is provided in the Annex.

The study aims to present a concise and pertinent knowledge base on EU-China cultural relations, including concrete examples of cooperation and bilateral relations, in order to contribute to a better understanding of the opportunities, challenges, policy, priorities, perceptions and experiences of cultural relations between the EU and China.

1. Background

The request for this mapping report arose in the context of the 2012 EU-China Year of Intercultural Dialogue, which is part of the third pillar of EU-China cooperation ('people-to-people' issues) and of the High-Level People-to-People Dialogue. It also relates to the EU Council's Work Plan for Culture (2011-2014), which foresees the Commission's convening of an expert group on culture and external relations in order to develop elements of an EU strategy in the area of cultural relations vis-à-vis third countries. This group, whose first meeting is scheduled for March 2012, will focus on China in 2012.

1.1. Objectives

This report aims to provide the European Commission with a diverse, updated and annotated list of bibliography addressing cultural relations between the EU and China, as well as other subjects which may influence current and future bilateral cultural relations.

1.2. Context and definitions

The main focus of the research is studies or publications addressing the cultural relations between the EU and China, both at EU or broader European level or within individual EU member states and other individual countries. In addition to monographic studies in the field of cultural relations, chapters addressing culture within broader publications referring to EU-China relations are analysed.

A particular effort has been made to include documents from several countries and written in different languages, with summaries in English. The report focuses mostly on publications released after 2005. In addition, some relevant publications addressing the cultural relations undertaken by important non-EU partners with China have been included.

The following **sub-themes**, provided by the Commission, guided the identification and analysis of documents, and inform the thematic structuring of the report:

- ▶ **Cross-perceptions:** how do China authorities and Chinese people perceive the EU and Europeans / other important partners? What is the effect of bilateral cultural relations in modifying these perceptions?
- ▶ **Cultural diplomacy:** What is the role of culture in diplomacy in today's China? What are the key drivers for Chinese authorities behind the decision to enter into bilateral cultural relations? Are there limits to the role of culture in China's diplomacy? What is the role of non-state actors in cultural diplomacy from a Chinese perspective?
- ▶ **Comparative perception of the role of culture and cultural cooperation in bilateral relations:** What is the concept of culture that China embraces in its external relations? Is it different from that it embraces domestically? Does it vary depending on each third country partner with whom China has entered in cultural relations?

- ▶ **Cultural cooperation including concrete projects:** Are concrete projects of cooperation between cultural actors an important component of China's external relations with third countries? Are they valued as being important? Are cultural cooperation projects truly cooperative or does China rather privilege the export of its culture over cultural cooperation and its long-term effect of building networks between cultural operators?
- ▶ Who are the **privileged partner countries of China** on cultural cooperation (i.e. with whom culture is the most present in their bilateral relation with China)?
- ▶ **Evaluation of cultural relations with China:** What is the partner countries' evaluation of their cultural cooperation with China? What do they highlight as the most successful/valuable elements and the least ones? Do they tend to seek continuity in the process or is cooperation rather a "one-off"?

1.3. Methodology of the study

The researcher collected data through stakeholder and network mapping, document analysis, expert consultation and targeted email requests. A request for relevant information was circulated among the EENC expert network, to IFACCA European members, to the U40 network of young experts in the field of cultural diversity, the Asia-Europe Foundation and a number of cultural policy researchers across Europe.

An effort was made to present a diverse, balanced inventory of studies and articles, in terms of geographical coverage, perspective (governmental, institutional, civil society, independent, Europe-China and other), cultural and creative sector, among others. The study covers publications from a high number of EU Member States (18) and China, as well as eleven other countries.

While the EENC brief to the expert anticipated some 20-30 documents, the research has uncovered a far greater number of relevant publications on the subject. The final Mapping lists more than 100 documents (reports, studies, articles, radio programmes). The format for bibliographical references was therefore adapted to reduce the summary length (from proposed 250-300 words) to ensure the final inventory is a concise, practical briefing. Additional research would certainly reveal an even more extensive listing of documents on EU-China cultural relations.

The report organises the selected reports thematically, with the most relevant at the top of each section. The first part (Section 3: "A Brief Reader") groups a selection of the most relevant, recent, accessible documents as a rounded basic introduction to EU-China cultural relations. A separate Annex presents all cited publications in reverse chronological order. A short Introduction and Conclusion frame the report.

2. Introduction: EU-China cultural relations

Over recent years, the need to strengthen and expand people-to-people contacts, intercultural dialogue, mutual understanding and long-term cultural cooperation has taken a more prominent place in EU-China relations. These developments have been encouraged by both sides, at the highest level. During the 12th EU-China Summit in Nanjing, in November 2009, Premier Wen Jiabao and President José Manuel Barroso agreed on the importance of holding an EU-China Forum on Culture. At the 13th EU-China Summit in Brussels, the leaders of the EU and China designated 2012 as the EU-China Year of Intercultural Dialogue.¹ In February 2012, the 14th EU-China Summit in China launched the Third Pillar of the EU-China strategic partnership on “people-to-people” contacts: the High-Level People to People Dialogue, of which cultural relations are an integral part.

At the same time cultural relations between individual European countries and China have a much longer history, dating back more than two thousand years. All EU Member States now enjoy bilateral cultural relations with China and ‘Cultural Years’ celebrate diplomatic anniversaries of up to 60 years of diplomatic relations with China.

The pace set by China of its cultural diplomacy with the world has intensified, notably in the past ten years. One report² points out that most Chinese cultural cooperation agreements in the 1980s were with developing countries while, by 2011, 752 executive plans for cultural exchange with 145 countries had been signed and exchanges established with 1,000 international cultural organisations. Since the 1980s a five-fold increase in the cultural exchanges undertaken by China is reported. The need for China to have a strong cultural diplomacy role in the world has been highlighted by its leaders. It is explicit in the growth of the China Cultural Centres (nine worldwide, including three in Europe: Paris, Malta, Berlin) and Confucius Institutes (now 54 in 24 EU Member States)³. Recently, some questions about the effectiveness and limitations of China’s soft power policy have been raised.

Any study of EU-China cultural relations cannot avoid mentioning points of friction, often due to cultural misunderstandings and different value systems. It must also highlight the many extraordinary success stories which have catapulted countries, cultural institutions and individual artists to high levels of public visibility and critical appreciation.

Trade, tourism⁴ and education⁵ exchanges exert a major influence on cultural relations, both as ‘push’ and ‘pull’ mechanisms for increasing cultural exchanges and knowledge, and in

¹ http://ec.europa.eu/culture/eu-china/index_en.htm

² Soar, A. & McCullough, S. (eds.) (2011) ‘Country Profile: China’, in *Cultural Diplomacy Outlook 2011*, Berlin: Institute for Cultural Diplomacy. Chapter 3 (32 pp.).
http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-01.pdf [22/02/12]

³ For more on this, see: <http://ulibajo.files.wordpress.com/2011/04/new-directions-steve-green.pdf>

⁴ <http://www.cngo.com/shanghai/visit/chinese-tourists-6-peculiar-european-destinations-894083>

shaping perceptions. These areas should be monitored closely for their impact on future bilateral and multilateral relations between the EU and China. One final aspect which could not be examined in detail in this study is the importance of city-to-city exchange, often through 'sister city' and twinning programmes.

In a fast-evolving scene, this Mapping study aims to guide all interested parties to a considered selection of publications and articles, constituting the knowledge base required for a better understanding of the opportunities, challenges, policy, priorities, perceptions and substantial existing experience in cultural relations between Europe and China.

3. A basic reader

This section presents a selection of the most relevant and readable documents as a solid basic introduction to the subject. It mainly focuses on recently published content and offers both Chinese and European perspectives.

Hellkoetter, K. (ed.) (2011) *Europe-China Cultural Compass*. Beijing: Goethe-Institut/EUNIC. (294 pp.) <http://www.eunic-online.eu/node/445> [22/02/12]

The *Europe-China Cultural Compass* provides orientation for cultural cooperation between Europe and China with informed background knowledge from experienced authors and commentators on cultural policy, cultural and creative industries, arts disciplines and themes, society, media, legal frameworks, value systems and intercultural cooperation issues. A detailed section guides readers through the structure and process of cultural project cooperation between Europe and China, identifying common misunderstandings and differences of approach to project planning, and addressing these with balanced intercultural advice. Ten case study interviews cover a range of countries and cultural exchange experiences, while many other examples are cited in other sections. The book targets individual artists, artistic companies, festivals, venues, policy-makers and funding bodies, governmental and independent institutions, both those with and without experience of cooperation with China. There is a useful resources section and an original intercultural glossary of cultural cooperation vocabulary used in Chinese and English.

This informative, readable and timely publication (free download in English and Chinese versions) is an initiative by partners of EUNIC in China – the Goethe-Institut, British Council and the Danish Cultural Institute. It was developed by an independent expert team in Europe and China and involved many knowledgeable external authors and interviewees.

Soar, A. & McCullough, S. (eds.) (2011) 'Country Profile: China', in *Cultural Diplomacy Outlook 2011*, Berlin: Institute for Cultural Diplomacy. Chapter 3 (32 pp.).

⁵ http://www.china.org.cn/world/2011-10/22/content_23696731.htm

http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-01.pdf [22/02/12]

Full report: http://www.culturaldiplomacy.org/culturaldiplomacynews/index.php?en_cd-outlook-2011_content [22/02/12]

A profile of China's foreign cultural policy and cultural diplomacy objectives, this study is part of a longer online publication by the Institute for Cultural Diplomacy in Berlin. The paper aims to capture contemporary Chinese cultural diplomacy in its entirety and provide theoreticians as well as practitioners with a full picture of 'soft China' on the world stage. It includes a brief introduction to soft power, public and cultural diplomacy, with the historic evolution of Chinese cultural diplomacy since 7th century BC and statistical information on cultural exchanges and cooperation agreements. Eleven case studies cover the USA, European countries and international initiatives, with analysis of their relevance as cultural diplomacy. A readable, accessible and informative study providing a brief, up-to-date perspective.

Dodd, P. (2010) ***Soft Power: The Art of Persuasion***. London: BBC World Service. (radio programme: 22' 09")

http://www.bbc.co.uk/worldservice/documentaries/2010/04/100422_the_power_of_attraction_part_on_e.shtml [22/02/12]

BBC World Service radio documentary (first broadcast 17 May 2010, available via BBC iPlayer online worldwide) about China's approach to global diplomacy through arts and culture. Philip Dodd investigates how the influence of culture and lifestyle is being deployed to fight for global economic and political dominance – soft power, thriving on control, not force, using weapons of persuasion such as global sporting fixtures to cultural events and educational projects. In the programme he takes a look at how China's global charm offensive is taking shape - why they want to be loved and take the world's attention. He visits the World Expo in Shanghai and looks at the impact the Beijing Olympics had on China's image. He also goes to Scotland, where the Chinese government is promoting its language and culture to ordinary people. He also reflects on how America - the country where soft power was first thought of - is not the only model to follow. After the wars in Iraq, and Afghanistan, and the financial crisis - many are even questioning the principle of democracy itself. He talks to the key players, from those involved in China's soft power offensive in Africa to the Washington civilians unnerved by their country's loss of influence.

Philip Dodd (former Director: Institute of Contemporary Arts, London & Chairman: Made in China - <http://www.madeinchinauk.com>) provides a well informed commentary on the topic and the many interviewees offer a balanced range of global perspectives.

Institute of Asian Affairs, Hamburg (ed.) (2004) ***Timeline of Chinese-European Cultural Relations***. Gütersloh: Bertelsmann Foundation. (17 pp.)

http://www.bertelsmann-stiftung.de/cps/rde/xbcr/SID-35158935-5DE1CC03/bst/Timeline_Chinese-European_Relations.pdf [23/02/12]

A very informative timeline beginning ca. 100 B.C., noting important historical periods and the start of cultural relations and diplomacy with particular European countries; it places

present day Chinese-European cultural relations in a historical perspective. A preface by Brunhild Staiger gives examples of the intensification of cultural relations in the 21st century.

d'Hooghe, I. (2007) *The Rise of China's Public Diplomacy*. Netherlands Institute of International Relations 'Clingendael'. Clingendael Diplomacy Papers No. 12. (41 pp.)

http://www.nbiz.nl/publications/2007/20070700_cdsp_paper_hooghe.pdf [23/02/12]

This widely quoted and referenced paper discusses developments in China's soft power. It identifies the factors shaping China's public diplomacy, the goals, the assets and liabilities. It looks at China's image in different parts of the world and describes how state and non-state actors try to address or pre-empt image problems with various public diplomacy tools (e.g. Confucius Institutes, media, cultural events) and analyses the success of the actions.

Billows, W. & Körber, S. (eds) (2011) *Europe's Foreign Cultural Relations – EUNIC Yearbook 2011*. Stuttgart: EUNIC, Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa) and the Robert Bosch Foundation, in cooperation with the British Council, Culture Ireland and the Calouste Gulbenkian Foundation. Culture Report Progress Europe; 4. (208 pp.)

<http://www.ifa.de/en/pub/kulturreport-fortschritt-europa/foreign-relations/> [22/02/12]

Free download in English, German and Portuguese.

Cultural relations are the glue that holds alliances together. The geopolitics of the 21st century mean we need to see a revival of cultural diplomacy. China and India are already expanding their external cultural policies. Despite Europe's huge cultural diversity, the EU has still not developed an adequate cultural strategy for its foreign policy. The establishment of the European External Action Service (EEAS) provides an opportunity to tighten up and co-ordinate the EU's existing cultural foreign policy. In this edition of the Culture Report, 30 authors from 20 different countries examine what this all means.

Chapter 1 (External Perspectives): 'A brave new world – globalisation as Europe's touchstone' (pp. 8-19) by Yang Lian (a Chinese poet living in London, whose works have been blacklisted in China and his Chinese citizenship revoked, following his participation in protests against Tiananmen Square massacre).

Chapter 2 (Europe in the World – the World in Europe): 'A necessity, not a luxury' (pp. 110-114) by Marietje Schaake, MEP, notes the increases in public diplomacy by China and India, while Europe has still not built an adequate cultural strategy for its foreign policy activities.

Staines, J. (2010) *Mapping Asia-Europe Cultural Cooperation*, Singapore/Brussels: Asia-Europe Foundation & On-the-Move.org. (65 pp.)

<http://culture360.org/asef-news/mapping-asia-europe-cultural-cooperation-report-launched/> [22/02/12]

This study was made for the Asia-Europe Foundation's Culture360.org platform and maps Asia-Europe bilateral cultural cooperation agreements between EU and ASEM countries, alongside other relevant multilateral cultural agreements. Bilateral cultural agreements and/or executive programmes were identified for all EU Member States with China. A useful reference document with some examples of cultural cooperation activity resulting from agreements and the relevant ministry information sources for bilateral cultural cooperation.

Various authors. (2011-2012) ***China's cultural diplomacy – Cultural censorship, cultural opening and cultural policy relations***. Stuttgart: Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa).

<http://www.ifa.de/en/info/news-press-review/chinas-cultural-diplomacy/2012/> [22/02/12]

An ongoing collection of press articles on China's cultural diplomacy dating from February 2011. China's economic dominance is widely recognised, and recent expenditures in the cultural sector are assuming vast proportions: By 2016 cultural expenditures shall increase from its current 3 percent to 5 percent of the country's GDP. China's government has recognised that it can win trust abroad with soft power and cultural diplomacy. All over the world China presents itself with different campaigns, in Germany in 2012 in the framework of the "Chinese Year of Culture" as well as in the rest of Europe with the "EU-China Year of Intercultural Dialogue". Despite all these efforts, China's image is tarnished through repression and censorship of dissident artists and writers like Ai Weiwei and Liu Xiaobo.

Kern, P., Smits, Y. & Wang, D. (contribs.) (2010) ***Mapping the Cultural and Creative Sectors in the EU and China: A Working Paper in support to the development of an EU-China Cultural and Creative Industries' (CCIs) platform***. Brussels: KEA. (63 pp.)

<http://www.keanet.eu/en/mapping%20EU%20China.htm> [23/02/12]

A study by KEA, published in English and Chinese, for the European Commission's IPR2 Programme in the framework of the 'EU-China Project on the Protection of Intellectual Property Rights' (IPR2). IPR2 is a project funded by the EU and Chinese authorities with the overall objective of supporting China's smooth integration into the World Trading System, and of contributing to its transition to the market economy. This paper aims to identify key stakeholders in the cultural and creative sectors in the EU and China and provide an overview of the different sectors and activities covered by cultural and creative sectors in the EU and China. It considers the policies and IP legislation applicable to the cultural and creative industries in China, and their impact at business level. Finally, it looks at how trade in IP can be used as a strategic tool for business development between the EU and China.

Lai, H. (2006) ***China's Cultural Diplomacy: Going for Soft Power***. Singapore: East Asian Institute, National University of Singapore, EAI Background Brief No. 308. (12 pp.)

<http://www.eai.nus.edu.sg/BB308.pdf> [22/02/12]

This study reviews how China embarks on cultural diplomacy in order to defuse mounting external concerns about a rising China. It uses cultural platforms to enhance its image and soft power with its neighbours, Europe, Oceania and the Third World. Culture has increasingly become the third pillar in China's diplomacy, after politics and economics. The study hints at China's limitations in its soft power policy.

Other important resources

These two websites provide a continuous mapping of exchanges and cultural policy issues.

Culture360.org, Asia-Europe Foundation

<http://culture360.org/country/china/> [22/02/12]

Culture360.org publishes a regularly updated listing of independently sourced cultural news, events, opportunities, case studies, articles and a database of organisations related to China, aiming to inform artists, cultural managers and policy makers in Asia and Europe. A Cultural Policy Profile for China is in preparation for the WorldCP Asia Compendium.

IFACCA - International Federation of Arts Councils and Culture Agencies

<http://www.ifacca.org/search/?q=China&mod=news&page=1> [22/02/12]

IFACCA's news file (select by China) offers a regularly updated listing of news, events and publications on China covering arts, heritage and cultural policy issues. Content is provided by IFACCA members and independently researched, including a useful overview of culture-related news items from China's many English language press sources.

4. Cultural diplomacy

This section presents documents on public diplomacy and the role of culture in diplomacy in China today. A sample of reports from Europe provides insight into foreign cultural policy objectives and activities in several EU countries. Some key documents on cultural diplomacy and China's approach to soft power are also listed in the basic reader (see Section 3)

4.1. China

Zhang, Q. (2011) *China's PD: Effectiveness, Implications & Beyond – The Case of Europe*. Powerpoint presentation at China Watcher: 2nd Maria Weber Conference, Milan, 23 May 2011. (29 pp.) http://www.ispionline.it/it/documents/Zhang_Q.pdf [23/02/12]

Presentation by Prof. Zhang Qingmin (Center for International and Strategic Studies, Peking University) on Public Diplomacy (PD), with statistics on the recent rise in media attention and visibility of China's PD, matched by an increasingly negative image of China in Europe. Zhang questions the effectiveness of China's PD and unpicks China & EU attitudes, distinguishing between perceived role of culture in PD and soft power in China and the West. China Watcher: http://www.ispionline.it/eng/archivio_programma_evento.php?IDEvent=728

Zhao, L. & Tan, S.H. (2007) 'China's Cultural Rise: Vision and Challenges', in *China: An International Journal*, (East Asian Institute, National University of Singapore), vol. 5, no. 1, pp. 97-108. http://www.eai.nus.edu.sg/Vol5_No1_March2007.pdf [22/02/12]

http://findarticles.com/p/articles/mi_7070/is_1_5/ai_n28440955/pg_2/?tag=content;col1 [22/02/12]

In the context of China's spectacular economic rise, the shape of China's cultural rise is not yet clear. The authors review the cultural dimension of China's rise and anticipate the use of culture as a source of attraction (soft power) and a surging interest in Chinese culture. Good analysis of the underpinning philosophy and challenges faced by the Chinese Communist Party in developing the vision for China's cultural rise, domestically and in its foreign policy.

Various authors. (2011) **'The Sino-Global Discourse'**, Institute for Cultural Diplomacy, conference report. http://www.culturaldiplomacy.org/cdea/index.php?en_conferences_roc [22/02/12]
http://www.culturaldiplomacy.org/culturaldiplomacynews/index.php?en_interviews_sino201109 [22/02/12]

The application of cultural diplomacy and soft power as tools in international relations were on the agenda at this international conference (Berlin, September 2011). With the continued expansion of the Confucius institutes, China has embraced the fundamentals of cultural exchange, and is setting a global example for the power of cultural dissemination. A conference report presents interviews with key speakers.

Zhang Guozuo (2011) **提升我国文化软实力的战略思考** [*Thoughts about promoting China's soft power strategies*] Source: HongQi Wengao 27/04/11.

<http://theory.people.com.cn/GB/82288/143843/143844/14493280.html> [02/03/11]

In Chinese. This article by the Director of the China Cultural Soft Power Research Center analyses the results of China's soft power and its political and ideological framework covering also the importance of the rapid regional development, the development of creative industries and of Confucius Centres and Chinese cultural centres. It describes the challenges and limitations of China's soft power, ending with policy suggestions.

Ma Xiaoming (2011) **文化软实力视角下的中国对外文化交流路径分析** [*Analysis of China's international cultural exchange from the perspective of soft power*] Shanghai: Jiaotong University. (56 pp.)

<http://cdmd.cnki.com.cn/Article/CDMD-10248-1011299812.htm> [02/03/12]

In Chinese. This book analyses the formats and approaches of China's foreign cultural exchange and its function in promoting soft power. It focuses on the present status of international cultural exchange and goes deeper into the analysis of the phenomenon of the "China Cultural Year" approach. It proposes ways in which China should prioritise its international cultural exchange and makes policy suggestions. It combines theoretical frameworks with analysis of concrete examples.

Various authors. **'Foreign Cultural and Educational Policy – Selected Bibliography: China'**, Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations, ifa).

<http://www.ifa.de/en/info/themen/akbp/bibliography/china/> [22/02/12]

The ifa presents selected bibliographies on foreign cultural policy for a number of countries. In the China section 46 books and papers (published 2002-2011) are currently listed on aspects of soft power and China's cultural diplomacy strategies – in various languages, some available as downloads.

Esposito, A. C. (2011) **'China: From Art Superstar to Political Superpower?'**, in *Streaming Museum*, series on Art – A Seductive Tool of Diplomacy.

<http://www.streamingmuseum.org/content/art-diplomacy-3/> [22/02/12]

Streaming Museum is an online New York-based 'hybrid museum' that showcases the role the arts and technology play in global society and creates opportunities for fostering artistic and cultural understanding worldwide. It commissioned a series of essays on the relationship between the arts and international affairs by Alana Chloe Esposito. This article reviews China's contemporary art sales success and the relationship with the expansion in its cultural and diplomatic influence. Other articles in the series and links discuss other aspects of cultural diplomacy, art and Chinese contemporary culture.

See other links in this series including:

Hunter, A. (2009) '**Soft Power: China on the Global Stage**', in *The Chinese Journal of International Politics*, Vol. 2, 2009, pp. 373-398.

<http://cjjp.oxfordjournals.org/content/2/3/373.full.pdf> [23/02/12]

Part of a series of articles on: **Rethinking China's Rise: A Reader** (Edited by Sun Xuefeng, Matt Ferchen and M. Taylor Fravel)

http://www.oxfordjournals.org/our_journals/cjjp/reader.html [23/02/12]

This study explores the dynamics of China's pursuit of soft power, covering a wide range of themes, including some attention to culture. It compares Chinese soft power with that of the USA, Russia, Europe, Japan and India.

Totten, S. (2011) '**China Invests in Filmmaking, for Image and Profit**', on NPR News (Podcast: 3' 38"), 19/06/11.

<http://www.npr.org/2011/06/19/137253607/china-invests-in-filmmaking-for-image-and-profit> [02/03/12]

Short report on how China has commissioned a Hollywood director to make a high profile fiction film, celebrating Chinese culture and aiming to change perceptions of the country.

For other reports on how China's film industry reflects soft power policy see:

Hunt, K. (2011) '**Can China's Film Industry ever Rival Hollywood?**', on BBC News, 11/12/11. <http://www.bbc.co.uk/news/world-asia-15691218> [02/03/12]

(2011) '**China's film industry criticized for lack of cultural depth**', on Xinhua English News, 21/10/11.

http://news.xinhuanet.com/english2010/china/2011-10/21/c_131204984.htm [02/03/12]

4.2. Europe

Gumpenberger, E., Halbartschlager, F., Höfle, A.J., Oberpeilsteiner, S. & Sommeregger, C. (2010) **Mozart meets Panda: die österreichisch-chinesischen Beziehungen im Überblick** [*Mozart meets Panda: an overview of Austrian-Chinese relations*]. Vienna: EU-China: Civil Society Network. (44 pp.)

http://www.eu-china.net/german/Materialien/Gumpenberger-Elisabeth---Halbartschlager-Franz---Hoefle-Arnholt-u.a._2010_Mozart-meets-P.html [22/02/12]

This brochure gives a brief overview of the current multilayered bilateral relations and cooperation between Austria and China. It includes a summary of the development of political relations and existing bilateral contracts between the countries. Cooperation in

education, culture and science are described, along with prevailing perceptions of Austria and China and literature on the topic.

Steeger-Strobel, C. (2009) ***Die deutsch-chinesische Kulturbeziehungen seit 1990 – Literatúrauswahl*** [German-Chinese cultural relations since 1990 – a selected bibliography]. Stuttgart: Institut für Auslandsbeziehungen (ifa) (64 pp.)

<http://www.ifa.de/fileadmin/pdf/bibliografie/china2009.pdf> [22/02/12]

The bibliography collects literature dealing with cultural relations between China and Germany from 1990 to 2009. The introduction by Mechthild Leutner (Professor of Sinology at FU Berlin University & Director of the Confucius Institute, University of Berlin) reviews cultural relations between Germany and China and highlights current tendencies. Documents are classified thematically: bilateral cultural relations, mutual perceptions, studies on China/Sinology in Germany, German language and German literature studies in the PRC and cultural diplomacy of China. More than 300 titles are presented: mainly in German with some English references, most of those being on cultural diplomacy of China.

Bound, K., Briggs, R., Holden, J. & Jones, S. (2007) ***Cultural Diplomacy***. London: Demos. (113 pp.) <http://www.demos.co.uk/publications/culturaldiplomacy> [23/02/12]

This book argues that, more than ever before, culture has a vital role to play in international relations. It acknowledges the UK's strong tradition of international cultural exchange. The research suggests that the UK needs a more strategic and systematic approach to cultural diplomacy. In particular, with China and India placing increasing emphasis on culture in their approaches to cultural diplomacy, the UK must revisit its own attitudes and commitments to the power of this medium. The Appendix provides examples in 'Snapshots of Cultural Diplomacy' including China (pp. 87-88).

Ministère des Affaires Etrangères et Européennes Country Report France-China. http://www.diplomatie.gouv.fr/fr/pays-zones-geo/chine/la-france-et-la-chine/#sommaire_3 [23/02/12]

This general report (in French) on current France-China relations includes cultural diplomacy activity. It reports that in the field of cultural exchange, the annual arts festival « Croisements » has since 2006 built on the success of the two cultural years held in 2004 and 2005. In 2011, its 6th edition gathered over 500,000 participants at 64 events in 23 Chinese cities, involving Baroque music, new circus, street arts and digital arts.

Hurckmans, B. (2008) ***Still a World to be Won: An Outline of Today's Cultural Diplomacy in the Netherlands***. Madrid: Real Instituto Elcano, ARI 88/2008. (6 pp.)

http://www.realinstitutoelcano.org/wps/wcm/connect/d08d57804f018b84b868fc3170baead1/ARI88-2008_Hurckmans_Cultural_Diplomacy_Netherlands.pdf?MOD=AJPERES&CACHEID=d08d57804f018b84b868fc3170baead1 [22/02/12]

This study describes recent developments in the Netherlands' international cultural relations. To what extent can it be said that the governmental and many non-governmental players practice deliberate, targeted, well-coordinated cultural diplomacy? The author elaborates on the strong recent increase in cultural exchanges with China.

(2011) **Cultural relations and education policy in an age of globalization: Gaining partners, spreading values, representing interests**. Berlin: Federal Foreign Office. (14 pp.) <http://www.auswaertiges-amt.de/cae/servlet/contentblob/602724/publicationFile/161963/AKBP-Konzeption-2011.pdf> [23/02/12]

This Concept Paper 2011 (published in German and English) from the German Federal Foreign Office outlines its cultural and education policy as part of foreign policy. A strategic partnership with China is to be established, expanded and deepened http://www.auswaertiges-amt.de/EN/Aussenpolitik/KulturDialog/ZieleUndPartner/ZielePartner_node.html [23/02/12]

Marco, E. & Otero, J. (eds) (2012) **El discreto encanto de la cultura. Nuevas estrategias para la proyección exterior de la cultura: un enfoque práctico** [The discreet charm of culture. New strategies for the external dissemination of culture: a practical approach]. Madrid: Real Instituto Elcano y Ariel (serie Arte y Patrimonio). (365 pp.)

http://www.realinstitutoelcano.org/wps/portal/rielcano/Pub_LibrosElcano [23/02/12]

Contents:http://www.realinstitutoelcano.org/wps/wcm/connect/62a4d98049ff1c6aac15bf39d72a98ae/indice_El_discreto_encanto_cultura.pdf?MOD=AJPERES [23/02/12]

The book explores new external cultural promotion methods from the perspective of Spain. Chapter 11: 'New Directions' by Steve Green (pp. 311-330) is also available in English. Green points out that cultural diplomacy has traditionally been bilateral but the new trend is for multilateralism, an important policy shift to note in external policy and cultural relations. <http://ulibajo.wordpress.com/2011/04/08/new-directions-in-cultural-diplomacy-and-relations/> [23/02/12]

Further reading:

Soft Power Country Rankings

Several publications and reports use different criteria, samples and metrics to produce a global ranking system for soft power. Recent examples include:

- McClory, J. (2010) **The new persuaders: an international ranking of soft power**. London: Inst. for Government. (15 pp.) http://www.instituteforgovernment.org.uk/publications_download.php?id=20 [22/02/12]
Ranking: France & UK = #1, USA: #3, China: #17
- Soar, A. & McCullough, S. (eds.) (2011) 'Cultural Diplomacy in the Public Sector: a Country Ranking', in *Cultural Diplomacy Outlook 2011*, Berlin: Institute for Cultural Diplomacy. Chapter 1 (35 pp.). http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_01-01.pdf [22/02/12]
Ranking: Germany & Netherlands = #1, Norway: #3, China: #25
- Bloomfield, S. (2011) 'Tender is the Might – Global Soft Power Survey', *Monocle magazine*, iss. 49, vol. 05, pp. 41-52. <http://www.monocle.com/Magazine/volume-05/Issue-49/> [22/02/12]
Ranking: USA: #1, UK: #2, France: #3, China: #20
- Green, S. (2011) 'Soft Power? Can it be measured?', on Prasino. (2 pp.)

<http://prasino.eu/2011/12/20/soft-power-can-it-be-measured/> [22/02/12]

Blog article by Steve Green (former Team Leader for EUNIC Presidency) comments on attempts to rank soft power and indexes of international engagement.

5. Chinese views of culture and international cultural cooperation

This section presents reports on aspects of current Chinese cultural policy and the concept of culture that China adopts in its external relations. It highlights articles and studies on some of the key instruments used by China in its external foreign relations. Further research into Chinese language sources (which was beyond the scope of this Mapping study) is required for a more rounded presentation of this topic; however some references are included.

Becker, A. (2012) **'Building a cultural front against the West'**, in Inter Press Service (IPS), 15/01/12. <http://www.ipsnews.net/2012/01/china-building-a-cultural-front-against-the-west/> [23/02/12]
Short alternative version of IPS article: <http://bbs.chinadaily.com.cn/thread-728446-1-1.html> [02/03/12]
President Hu Jintao made headlines in early 2012 saying China and the West were engaged in an escalating culture war, and calling on Chinese people to strengthen cultural production to defend themselves. His call struck a chord with local government officials eager to jump on the culture bandwagon as a new way to spur economic growth. But liberal intellectuals and culture heavyweights have expressed misgivings about Beijing's new culture blueprint, warning that state promotion of "cultural industries" will lead to a new property boom under the disguise of developing "cultural experimental zones".

Various authors. (2012) **China's Cultural Industry Reform**, on CCTV-News.

<http://english.cntv.cn/special/culturedrive/homepage/index.shtml> [22/02/12]

This collection of articles gives the background to and current development in cultural industry reform in China today. The specialist CCTV-News site includes news updates, insight interviews and information on challenges in specialist sub-sectors. CCTV (China Central Television) is the main state television broadcaster in China.

Liu, W. (2012) **'Culture to be pillar industry'**, in *China Daily*, 16/02/12, p. 7.

http://www.chinadaily.com.cn/cndy/2012-02/16/content_14619111.htm [23/02/12]

China will build a modern cultural industry system featuring innovative content and strong competitiveness, according to a recently published national cultural development blueprint. China's cultural sector will gradually grow to become a pillar industry by 2015, Sun Zhijun, deputy chief of the publicity department of the Communist Party of China Central Committee, said on the release of the Outline of China's Cultural Reform and Development in the 12th Five-Year Plan Period (2011-15).

Commentary: Coonan, C. (2011) **'Could this really be the beginning of a new cultural revolution in China?'**, in *The Irish Times*, 26/10/11.

<http://www.irishtimes.com/newspaper/world/2011/1026/1224306505876.html> [23/02/12]

Various authors. **Confucius Institutes**

http://english.hanban.org/node_10971.htm

The Confucius Institutes are one of China's main instruments of cultural diplomacy and collaboration. Modelled on the experience of the UK, France, Germany and Spain in promoting their national languages, China started establishing these non-profit public institutions which aim to promote Chinese language and culture in foreign countries in 2004. There are currently 835 institutes (Confucius Institutes & Confucius Classrooms) in 137 countries worldwide, the highest number being in the USA. 54 Confucius Institutes in 24 EU Member States are listed on the English language side of the website. The stated aim is to increase the total to 1,000 by 2020. The Confucius Institutes are coordinated in China by the Hanban, a non-profit organisation affiliated with the Ministry of Education of the PRC and the United Front Work Department in China, with collaboration and management arrangements with the individual host partner organisation (usually a university), following a standard contract with Hanban. Thus they are not directly affiliated to China's Ministry of Culture or Ministry of Foreign Affairs, unlike the European equivalents they are modelled on. The Confucius Institutes are mentioned in many publications cited in this study⁶. A selection of other reference documents is presented here:

- (2010) **'The president of the Goethe-Institut Visits the Confucius Institute Headquarters'**, in *Hanban News*, 18/05/10. http://english.hanban.org/article/2010-05/18/content_150104.htm [23/02/12]
Signing of a MoU between the Goethe-Institut and Confucius Institute Headquarters.
- **2011 European Confucius Institutes Working Symposium Reference Materials**, European Confucius Institutes. (331 pp.)
<http://www.confucius-institutes.eu/> [23/02/12]
<http://www.confucius-institutes.eu/pdf/reference.pdf> [23/02/12]
In English and Chinese. This working document for the 2011 Joint Conference of European Confucius Institutes (Budapest, June 2011) presents reflections from European Confucius Institutes on the long-term development and planning of the CIs.
- (2009) **'First Meeting of European Confucius Institutes held in Brussels'**, in *China View*, 19.10.09. http://news.xinhuanet.com/english/2009-10/19/content_12266379.htm [23/02/12]

Luther, P. (2011) **'Un CNN à la chinoise'**, in *Le Monde Diplomatique*, March 2011.

<http://www.monde-diplomatique.fr/2011/03/LUTHER/20257> [22/02/12]

A report (in French) on the launch of CNC World, the 24-hour English language TV information channel of China's Xinhua news agency.

Zhang, Y. (2012) **'Book market tries to turn a new page'**, in *China Daily*, 17/02/12, p. 1.

http://usa.chinadaily.com.cn/epaper/2012-02/17/content_14635095.htm [23/02/12]

⁶ For a Chinese perspective (in Chinese language) see:

<http://theory.people.com.cn/GB/82288/83848/83855/16092824.html>

China has initiated a "going out" policy aiming to take its publishing industry to the next level, at home and abroad, using cultural exports to boost soft power.

See also: <http://www.londonbookfair.co.uk/Focus-On/marketfocus/> [23/02/12]

On the China Market Focus at the London Book Fair 2012.

(2012) **Cultural Exchange**, on CNTV (China Network Television).

<http://english.cntv.cn/news/culture/culturalexchange/index.shtml> [23/02/12]

This section of CNTV reports on international cultural exchange initiatives. Content is published in seven languages.

(2012) **Culture Express**, on CCTV (China Central Television).

<http://cctv.cntv.cn/lm/cultureexpress/homepage/index.shtml> [23/02/12]

Culture Express is a daily CCTV English language programme on aspects of culture in China and the world. It explores contemporary trends and reviews etc. All programmes are available for viewing online. A special 2010 year-end feature 'Enlightening the World from Home' collects cultural content seen as of most interest for foreign viewers: http://english.cntv.cn/program/cultureexpress/special/year_end_feature_2010/index.shtml [23/02/12]

Yang, J. (2011) '**World Expo Diplomacy: A New Starting Point for China's Diplomacy**', in *Qiushi Directory of the Year 2011*, Issue 1, pp. 146-157.

<http://www.sinoperi.com/qiushi/Articles-Details.aspx?id=20110115> [22/02/12]

Article by Yang Jiechi, Minister of Foreign Affairs of the PRC, first published in Chinese edition of Qiushi, No.17, 2010. The article reviews the achievements of the Shanghai World Expo 2010 and its 'Expo diplomacy'. The article highlights the year's success in summit diplomacy, civil diplomacy, green diplomacy, economic diplomacy, public and cultural diplomacy. Qiushi is the organ of the Central Committee of the Communist Party of China.

6. Cross-perceptions

This section presents studies on how China authorities and Chinese people perceive the EU and Europeans / other important partners and vice versa. Some of the publications cited above (e.g. *Europe-China Cultural Compass* and several publications on cultural diplomacy) also cover this theme.

Various authors. (2011) **Chinese Views of the EU**. Nottingham: China Policy Institute, University of Nottingham, Briefing Series.

<http://www.nottingham.ac.uk/cpi/china-analysis/index.aspx> [23/02/12]

The EU FP7 project by the China Policy Institute (University of Nottingham) undertook a 2010 survey on Chinese citizens' attitudes to the EU. Two reports are of particular interest:

- Wang, X. & Popescu, B.G. (2011) **Knowledge breeds affects: Understanding EU's Internal Complexities help increase Chinese perception of the EU and Europe**. Nottingham: China Policy Institute, Briefing Series – Issue 71. (7 pp.)
<http://www.nottingham.ac.uk/cpi/documents/briefings/briefing-71-chinese-views-eu-internal-complexities.pdf> [23/02/12]
The “Chinese views of the EU” survey data show that Chinese people favour the EU most, followed by Russia, the US and Japan. To improve the EU's image in China, it is crucial to identify the areas where policy intervention can make a difference.
- Dekker, H. & van der Noll, J. (2011) **Chinese Citizens' Attitudes towards the European Union and Their Origins**. Nottingham: China Policy Institute, Briefing Series: Iss. 70 (9 pp.) <http://www.nottingham.ac.uk/cpi/documents/briefings/briefing-70-chinese-views-of-eu.pdf> [23/02/12]
See also: <http://www.nottingham.ac.uk/cpi/publications/commentaries-reports/2011/chineseviews-of-eu-22-2-2011.aspx> [23/02/12]
The “Chinese Views of EU” public survey data, based on 2,410 questionnaires from six cities in China in 2010, are used to analyse the difference in Chinese citizens' attitudes toward the European Union.

Lisbonne-de Vergeron, K. (2007) **Contemporary Chinese Views of Europe**. London: Royal Institute of International Affairs. (81 pp.)
<http://www.comw.org/cmp/fulltext/0711vergeron.pdf> [23/02/12]

This report was published jointly and simultaneously in English by Chatham House and in French by the Fondation Robert Schuman under the title *L'Europe vue de Chine, regards contemporains*. It is divided into three sections with Chinese economic, political and cultural views of Europe. Chapter 3: Chinese Cultural Views of Europe (pp. 40-48) assesses China and the European Union as “the yin and yang of world civilisation”.

Holland, M., Ryan, P., Alojzy, Z.N. & Chaban, N. (eds.) (2007) **The EU Through the Eyes of Asia – Media, Public and Elite Perceptions in China, Japan, Korea, Singapore and Thailand**. Singapore: Asia-Europe Foundation (European Studies in Asia). (301 pp.)
<http://www.euperceptions.canterbury.ac.nz/eyes/book.shtml> [02/03/12]

Chapter 3 (pp. 41-65): (Dai Bingran & Zhang Shuangquan) ‘EU Perceptions in China: Emerging Themes from the News Media, Public Opinion, and Elite Interviews’ and Chapter 4 (pp. 66-101): (Kenneth Ka-Lok Chan & Lai Suet-Yi) ‘The EU in the Eyes of Hong Kong’.

别说文化外交没有用——专访文化部外联局西欧处处长陈 [‘Don't say cultural diplomacy is not useful’], Yizhu Zhongguo in Nanfang Zhoumou Newspaper [03/05/10]
http://art.china.cn/guandian/2010-03/05/content_3404429.htm [02/03/12]

An interview (in Chinese) with Chen Ping, Head of West Europe Department at the Chinese Ministry of Culture, which outlines his experience of dealing with different European countries in the set up of exhibitions, exchanges. See also Chen Ping interview in *Europe-China Cultural Compass* (pp. 194-196)

d'Hooghe, I. (2010) ***The Limits of China's Soft Power in Europe: Beijing's Public Diplomacy Puzzle***. The Hague: Netherlands Institute of International Relations 'Clingendael'. (42 pp.) Clingendael Diplomacy Paper 25

<http://www.clingendael.nl/publications/papers/?id=7799&&type=summary> [22/02/12]

This study looks at how China's soft power has been projected in the three European countries seen as most important for its cultural diplomacy – France, Germany and the United Kingdom. China's high favourability rating in Europe at the beginning of the decade rapidly declined after 2006, indicating that China's soft power in Europe has reached its limits. The paper discusses obstacles to projecting soft power in Europe at both the sender's (China) and the receiver's (Europe) side. On the sender's side these obstacles include China's lack of credibility and legitimacy, and its misconceptions about European values. On the receiver's side, preconceived notions, different values and high expectations form major obstacles. Europeans are not attracted by China's ideas and values, nor are they concerned about China's military hard power. China's power and influence in Europe are based on European expectations that Europe will benefit, both politically and economically, from expanding and deepening relations with China.

Noya, J. (2007) ***La Imagen de España en China [The Image of Spain in China]***, Madrid: Real Instituto Elcano. (392 pp.)

http://www.realinstitutoelcano.org/wps/portal/rielcano/Pub_LibrosElcano [23/02/12]

This study in Spanish, researched by Spanish and Chinese teams in 2006, was published by the Real Instituto Elcano, one of Spain's leading think-tanks in international relations. The Year of Spain in China 2007, Spain's first major action of public diplomacy in China, triggered the research which seeks to contribute to improving the presence of Spain in China. Chapter 7 (pp. 193-236) is dedicated to culture and other references to culture are woven through the study (e.g. analysis of Chinese culture, Spanish culture in Chinese press, Chinese cultural habits, cultural stereotypes of Spain in China, cultural tourism). This report demonstrates the type of in-depth analysis – no doubt found in other European countries – needed to identify promotion opportunities. It highlights culture as an important asset to convey an attractive image of the country, facilitate contacts and leverage economic benefit.

Van de Water, J. (2012) ***You Can't Change China, China Changes You***. Rotterdam: OIO. (272 pp.) <http://www.010.nl/catalogue/book.php?id=762#> [23/02/12]

Published in English and Dutch. Young, enthusiastic and ambitious – Dutch architect John van de Water set off to a rapidly modernising China in 2004. His intention was to put into practice in China the internationally recognised ideas of NEXT architects. The book gives a personal account of his compelling and confrontational quest for an authentic architecture. Can Western design skills evolve in a cultural context as radically different as that of China? Publication made possible by the Netherlands Architecture Fund and the Fonds BKVB.

Sausmikat, N. & Fritsche, K. (eds.) (2010) ***Civil Society in European-Chinese Relations. Challenges of Cooperation***. Essen: EU-China Civil Society Forum. (105 pp.)

http://www.eu-china.net/web/cms/upload/pdf/materialien/sausmikafritsche_2010_civil_society_in_eu-china_relations.pdf [22/02/12]

Download in English & Chinese. Presents an overview on cooperation between civil society NGOs in China and the EU. Not focused on cultural relations per se but contains useful pointers for European cultural NGOs in cooperation with China, e.g. partner identification, finding common working methods, image of European NGOs in China. etc.

Fox, J. & Godiment, F. (2009) **A Power Audit of EU-China Relations**. London: Europe Council on Foreign Relations. (115 pp.)

http://www.ecfr.eu/content/entry/china_power_audit_ecfr_fox_godement_eu/ [22/02/12]

This major policy report by the European Council on Foreign Relations reviews political, economic and diplomatic issues. Of interest is the Annex surveying Member States' attitudes towards China with a classification of tendencies and groupings among EU countries. Executive summary in seven European languages.

7. Points of friction in Europe-China cultural relations

As pointed out in various cited publications, cultural relations with China can carry risky liabilities as well as promising opportunities for governments, artists and cultural institutions in Europe. Issues such as human rights, social justice and censorship have been among the areas of friction for European states. Some recent prominent examples and background reading on the subject are presented here.

Norway and China

- Bulard, M. (2010) 'Liu Xiaobo, premier prix Nobel chinois', in *Le Monde Diplomatique*, 12/10/10. <http://blog.mondediplo.net/2010-10-12-Liu-Xiaobo-premier-prix-Nobel-chinois> [23/02/12]

The awarding of the Nobel Peace Prize to the imprisoned dissident Chinese writer Liu Xiaobo has angered the Chinese government.

- Ministry of Foreign Affairs of the PRC (2011) '**Bilateral Relations Report: Norway**' <http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3346/> [23/02/12]

"The relations between the People's Republic of China and the Kingdom of Norway maintained a sound momentum of development from January to October 2010. After 8 October, bilateral relations suffered a serious setback due to the awarding of Nobel Peace Prize. The issue of the Nobel Peace Prize seriously undermined China-Norway relations. On 8 October, the Norwegian Nobel Committee, despite repeated representations of the Chinese side, insisted on granting the Nobel Peace Prize to Liu Xiaobo, who was sentenced on charge of subversion of the state and was serving his term in prison. The prime minister and the foreign minister of Norway expressed their support to awarding such a prize and attended the prize-awarding ceremony. China-Norway relations suffered a serious setback as a result." [extract from Report]

- (2012) 'China uses economic power to punish Norway', in *The Economist*, February 2012. <http://www.economist.com/node/21547832> [23/02/12]
Following the Nobel Prize debacle in 2010, China continues to cold shoulder Norway.

Die Kunst der Aufklärung – Art of the Enlightenment exhibition, Beijing, 2011

- Szántó, A. (2011) 'China's new Age of Enlightenment', in *The Art Newspaper*, April 2011.
<http://www.theartnewspaper.com/articles/China%E2%80%99s+new+Age+of+Enlightenment/23495> [23/02/12]
Imagine you are a rising global superpower of 1.3bn people. You have spent three decades ramping up a \$5 trillion economy and upgrading your infrastructure. Now you are reopening your national museum after a four-year renovation and expansion that has made it the largest museum building in the world. The immense columned edifice overlooks your capital's historic central square, a hallowed site that echoes with painful memories of the not-so-distant past. What topic do you choose for your first international exhibition? For the National Museum of China, on Beijing's Tiananmen Square, the topic is the European Enlightenment.
- Michalska, J. (2011) 'Backlash in Germany at Wisdom of Beijing Exhibition', in *The Art Newspaper*, June 2011.
<http://www.theartnewspaper.com/articles/Backlash%20in%20Germany%20at%20wisdom%20of%20Beijing%20exhibition/23805> [23/02/12]
Two days after the "Art of the Enlightenment" opened in Beijing's National Museum of China (above), the arrest of Ai Weiwei prompted a heated debate in Germany on the ethical implications for its museums of working with authoritarian regimes. The show was jointly organised by the Berlin, Munich and Dresden state museums.

Arrest of Ai Weiwei, April 2011

- **European Parliament resolution of 7 April 2011 on the case of Ai Weiwei**, Ref: RC-B7-0274/2011
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P7-TA-2011-0157+0+DOC+XML+V0//EN&language=EN> [23/02/12]
Debate: Thursday, 7 April 2011 – Strasbourg, The case of Ai Weiwei in China
<http://www.europarl.europa.eu/sides/getDoc.do?type=CRE&reference=20110407&secondRef=ITEM-010-01&language=EN&ring=P7-RC-2011-0274> [23/02/12]
- Bailey, M. (2011) 'To support Ai Weiwei, Anish Kapoor rejects China show', in *The Art Newspaper*, *Art Basel daily edition*, 14/06/11.
<http://www.theartnewspaper.com/articles/To-support-Ai-Weiwei-Anish-Kapoor-rejects-China-show/23991> [23/02/12]
Anish Kapoor cancelled plans to present his sculptures at the National Museum of China in Beijing, in protest against the continuing detention of Ai Weiwei. He was asked by the British Council to participate in the "UK Now" festival in China in 2012.
- 'China: Ai Weiwei Released, but Colleagues Remain Detained', Press Release, ARTICLE 19, 23/06/11.

<http://www.article19.org/resources.php/resource/1825/en/china:-ai-weiwei-released,-but-colleagues-remain-detained> [23/02/12]

ARTICLE 19 campaigns for a free press and to defend journalists, bloggers, activists and others to express themselves freely from tyranny and suppression. It receives financial support from the European Commission and several European ministries.

18th Beijing International Book Fair 2011

<http://bibf.net/WebSiteEn/home/Default.aspx> [23/02/12]

The Netherlands were guest country of BIBF 2011. While some Dutch writers chose not to go, 20 writers travelled to Beijing. Following Ai Weiwei's problems, they discussed a boycott but decided finally to attend. Those 20 writers received a badge from Amnesty International to wear in China, to protest against the imprisonment of Liu Xiaobo, which they all refused to do. This attitude caused considerable debate in the Netherlands. Writers who refused to wear the badge said they did not want to confront the regime, believing it would harm Chinese-Dutch cultural relations, especially the possibilities for Chinese writers. Others felt that writers are artists, not activists. However, on the final day, some were critical about the regime, perhaps because they could not meet dissident writers during their stay (having been advised against it by the Writers in Prison Committee of Chinese PEN). In the end, Dutch publishers did good business at BIBF, especially for children's books, highlighting the important challenge of censorship vs. cultural industries business interests.

Multiple articles covered the story in the Dutch press (NRC Handelsblad, de Volkskrant, Vrij Nederland, Boekblad: 29/08/11 – 07/09/11).

Wei, L. (2011) '**Dutch Writers Build Bridges in Beijing**', on *Radio Netherlands Worldwide*, 01/09/11. <http://www.rnw.nl/english/article/dutch-writers-build-bridges-beijing> [23/02/12]

Frankfurt Book Fair 2009: China International Guest Country

- (2009) '**China and the World: Perception and Reality**', on *Justrecently* blog, 14/09/09/ <http://justrecently.wordpress.com/2009/09/14/china-and-the-world-perception-and-reality/> [23/02/12] Controversy over Frankfurt invitation of two dissident Chinese writers and the protest walkout by the Chinese official delegation.
- Erlanger, S. (2009) '**Book Fair Fires Official for Approach to Chinese**', in *The New York Times*, 21/10/09. <http://www.nytimes.com/2009/10/22/world/europe/22books.html?ref=frankfurtbookfair> [23/02/12] The Frankfurt Book Fair, which struggled to find a balance between free speech and honoring China as its featured country, dismissed its project manager after yet another embarrassing refusal to let Chinese dissidents speak.

Further reading:

Freeman, D. & Geeraerts, G. (2010) *Europe, China and the expectations for human rights*. Asia Paper, Brussels Institute of Contemporary China Studies, Brussels, Vol. 5, No. 1, 2010, (21 pp.)

<http://www.vub.ac.be/biccs/site/assets/files/apapers/Asia%20papers/20100130%20-%20Human%20rights%20final.pdf> [23/02/12]

The issue of human rights has been difficult to deal with in the official relationship between the EU and the Chinese government, and has also been controversial in public opinion and in the media. Contrary to beliefs widely held in Europe, this paper shows that people in China have a very positive view of their human rights. When Chinese are asked to give priorities, human rights values – as defined in Europe – are placed lower than they are by European respondents. The evidence challenges expectations in Europe. This has implications for policies adopted in Europe, since a policy based on an assessment of conditions in China that is at variance with how Chinese see their own condition is unlikely to gain acceptance by those it claims to benefit.

8. Bilateral cultural relations with China

Research to map Asia-Europe bilateral cultural agreements⁷ in 2010 (see Section 3) identified bilateral cultural agreements and/or executive programmes between China and all EU Member States. Culture is therefore present in one form or another in bilateral relations between all EU Member States and China. Nevertheless, some countries undoubtedly have more fully developed, longer-term relationships. Given the connection between trade and cultural relations, privileged partner countries of China can be linked to economic interests. Bilateral cultural agreements do not necessarily guarantee a privileged partnership (witness the loss of face between China and Norway over the Nobel Peace Prize – see Section 7), but it does indicate a higher intensity of official meetings, exchanges and mutual interest in each other's cultural infrastructure and assets.

A high number of Confucius Institutes (see Section 5) in an EU country and good representation in China of national cultural institutes may indicate favoured status, although it can equally be related to the size of the European country, the extent of university-level Chinese studies and level of investment in national cultural institutes. Some of the former Eastern bloc countries have enjoyed long diplomatic relations with China compared to newer states. It can sometimes be a challenge for smaller, younger countries to engage in meaningful, visible bilateral cultural relations with a huge country like China. A further influencing factor may be historic links (UK-Hong Kong, Portugal-Macau). One noteworthy approach by the Netherlands was a strategic investment to develop cultural relations (Netherlands China Arts Foundation 2007-2010 & Dutch Cultural Centre Shanghai 2010: see Section 10) and build up connections between artists and cultural organisations, leading to a privileged partnership with China based on knowledge-sharing and networking.

⁷ Staines, J. (2010) *Mapping Asia-Europe Cultural Cooperation*, Singapore/Brussels: Asia-Europe Foundation & On-the-Move.org. (65 pp.) <http://culture360.org/asef-news/mapping-asia-europe-cultural-cooperation-report-launched/> [22/02/12]

An important factor in bilateral cultural relations with China is the celebration of diplomatic anniversaries, commonly marked by “Cultural Years” and other mirror events. For example:

- 2009/10: 60th anniversary of bilateral relations between China and the Czech Republic with mirroring cultural festivals in each country.
- 2010: 60th anniversary of diplomatic relations between China and Denmark with growth of exchanges and cooperation in various areas.
- 2010: 60th anniversary of diplomatic relations between China and Finland, involving increased friendship and cooperation activity.
- 2012: 40th anniversary of Sino-German diplomatic ties, with a Chinese Culture Year in Germany.

8.1. Bilateral cultural relations between China and EU Member States

This short inventory cannot list all EU bilateral cultural agreements⁸. Rather, it aims to present a small selection of different types of engagement. Access to bilateral cultural agreements and activity reports for individual EU Member States varies considerably – in some countries they are found on the Ministry of Foreign Affairs website, in others they are less accessible, but may sometimes be available on the relevant Beijing embassy website. The Chinese perspective on bilateral cultural relations is easily located with annual reports in English on the website of the Ministry of Foreign Affairs of the People’s Republic of China⁹.

Austria

Abkommen zwischen der Regierung der Republik Österreich und der Regierung der Volksrepublik China über kulturelle Zusammenarbeit [*Agreement between the Government of Austria and the Government of the People’s Republic of China on joint cultural activity*], BGBl. III Nr. 241/2002.

http://www.bmeia.gv.at/fileadmin/user_upload/bmeia/media/3-Kulturpolitische_Sektion_-_pdf/Kulturabkommen/Volksrepublik_China.pdf [23/02/12]

A third meeting of the mixed commission on cultural collaboration took place in Beijing, 12 July 2011, which extended the cultural agreement between Austria and the PR China for the period 2012-2015.

Ministry of Foreign Affairs of the PRC Bilateral Relations report 2010 - Austria:

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3271/> [23/02/12]

(2011) ‘Intercultural relations between China and Austria in the spotlight’, on *Cultural Diplomacy News*, 02/11/11. <http://cdnews1.wordpress.com/2011/11/02/intercultural-relations-between-china-and-austria-in-the-spotlight/> [23/02/12]

Chinese President Hu Jintao visited Austria, as the countries are celebrating the 40th anniversary of their diplomatic relationship, the first visit of a Chinese President in 12 years.

⁸ See: *Mapping Asia-Europe Cultural Cooperation*, <http://culture360.org/asef-news/mapping-asia-europe-cultural-cooperation-report-launched/>, op. cit.

⁹ <http://www.fmprc.gov.cn/eng/gjhda/>

During the meeting, cultural exchanges and dialogue were extensively discussed. Austria hosted the “Year of China” in 2011 and in 2012, an Austria-China Art Festival will be held.

Denmark

Denmark does not have bilateral cultural agreements. Rather it has agreed a Comprehensive Strategic Partnership to encompass all areas of bilateral relations as the basis for relations with China. The **Joint Statement between the Government of the People’s Republic of China and the Government of the Kingdom of Denmark on the Establishment of a Comprehensive Strategic Partnership** (2008) states:

- The two sides will expand cooperation in culture and tourism and facilitate people-to-people contacts and exchanges.

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3281/3282/t519644.htm> [23/02/12]

Ministry of Foreign Affairs of the PRC Bilateral Relations report 2010 - Denmark:

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3281/> [23/02/12]

Cultural and people-to-people exchanges were diverse and colourful. The Little Mermaid statue left Denmark for the first time to be displayed at the Shanghai World Expo. It became a highlight of the Expo Site and attracted around five million visitors. Beijing modern ballet company participated in the Copenhagen Summer Dance Festival in Denmark.

Soar, A. & McCullough, S. (eds.) (2011) ‘**Country Profile: Denmark**’, in **Cultural Diplomacy Outlook 2011**, Berlin: Institute for Cultural Diplomacy. Chapter 3 (22 pp.).

http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-04.pdf [23/02/12]

This recent review of Danish cultural diplomacy notes the significant level of engagement with China, with a case study of the Danish participation in Shanghai World Expo 2010.

(2011) ‘**Record high Chinese tourists visit Denmark in 2011**’, in *World Travel Online*, 16/12/11. <http://news.travel168.net/20111216/28376.html> [23/02/12]

States that the upswing in visitor numbers this year reflected strong trade and cultural relations between China and Denmark. World Travel Online is a Chinese web portal.

Estonia

Ministry of Foreign Affairs of the PRC Bilateral Relations report 2010 - Estonia:

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3165/> [23/02/12]

The two countries enjoyed dynamic exchanges in culture and education. The Estonian pavilion at the Shanghai World Expo was very popular among Chinese and foreign visitors, attracting over 2 million people.

See also article on ‘Estonian choral success in China’: <http://culture360.org/news/estonian-choral-success-in-china/> [23/02/12]

Finland

In addition to a bilateral cultural cooperation MoU between Finland and China, Finland has developed specific plans for cultural and education cooperation with Asian countries.

(2010) *Memorandum of Understanding Between the Government of the People's Republic of China and the Government of the Republic of Finland on Cooperation in the Fields of Education, Science, Culture, Youth and Sport*

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3286/> [23/02/12]

(2006) *Finland, Asia and International Cooperation. The Asia Action Programme prepared by the Finnish Ministry of Education, adopted on March 20, 2006*. Summary. Helsinki: Ministry of Education. (16 pp.)

http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2006/liitteet/Asia_Summary.pdf [23/02/12]

(2007) *Destination: Asia – towards goal-oriented education, research and cultural cooperation with Asian countries*, Helsinki: Publications of the Ministry of Education, Finland 2007:34. (11 pp.)

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2007/liitteet/opm34.pdf?lang=en> [23/02/12]

France

France has a comprehensive range of bilateral cultural agreements with China. In addition to the Executive Programme for cultural cooperation, there is a 2010 film co-production agreement (France has 59 such agreements worldwide) and a special declaration pledging support for heritage collaboration following the 2008 Sichuan earthquake.

- *Programme de mise en oeuvre de l'accord culturel entre le gouvernement de la République populaire de Chine et le gouvernement de la République française* (signed 21/12/09)
- *Déclaration conjointe entre le ministre de la Culture de la république populaire de Chine et la ministre de la Culture et de la Communication de la République française* (signed 16/06/08)

This joint declaration establishes a coordination mechanism for French aid for preservation and conservation activity of heritage sites damaged by the Wenchuan earthquake.

<http://www.diplomatie.gouv.fr> (search Pays-Chine) [23/02/12]

- *Accord de coproduction cinématographique entre le gouvernement de la République française et le gouvernement de la République populaire de Chine*

(signed 29/04/10) <http://www.cnc.fr/web/fr/accords-internationaux> [23/02/12]

Ministry of Foreign Affairs of the PRC Bilateral Relations report 2010 - France:

<http://www.fmprc.gov.cn/eng/wjb/zzjg/xos/gjlb/3291/> [23/02/12]

Bilateral cultural and people-to-people exchanges were dynamic. Minister of Culture Cai Wu and French Minister of Culture Frédéric Mitterrand met twice in the year and exchanged views on strengthening bilateral exchanges and cooperation in cultural heritage protection, artistic creation, cultural management, cultural industry and other realms. In November, the Palace Museum and the Louvre Museum signed their 2nd five-year cooperation agreement. During the Shanghai World Expo, France sent 10 prominent art troupes to China.

Germany

With tight economic and cultural relations between the two countries, a series of agreements regulate cultural exchange activities and intercultural dialogue between Germany and China.

Abkommen zwischen der Regierung der Bundesrepublik Deutschland und der Regierung der Volksrepublik China über kulturelle Zusammenarbeit [Agreement between the Government of the Federal Republic of Germany and the Government of the People's Republic of China on joint cultural activity], Bundesgesetzblatt, Part II, Nr. 2, Bonn 2006, p.36-40. <http://www.ifa.de/pdf/abk/bilat/china.pdf> [28/02/12]

The latest agreement on cultural cooperation between Germany and China replaces the former agreements from 1979 and 1988.

Vereinbarung zwischen dem Auswärtigen Amt der Bundesrepublik Deutschland und dem Ministerium für Auswärtige Angelegenheiten der Volksrepublik China über die Einrichtung des Deutsch-Chinesischen Dialogforums. [Agreement between the Federal Foreign Office of Germany and the Ministry of Foreign Affairs of the PRC], Bundesgesetzblatt II, Nr. 1, Bonn 2006.

<http://www.cdc-ev.org/images/cdc/pdf-vorlagen/dialogforum.pdf> [28/02/12]

The foreign ministries of Germany and China agreed in 2005 to establish a dialogue forum to gather representative members of civil society from different sectors in order to make suggestions on further political, economic and cultural cooperation.

Deutsch-Chinesisches Gemeinsames Kommuniqué zur umfassenden Förderung der Strategischen Partnerschaft [German-Chinese joint Communiqué on broad promotion of the strategic partnership], 18/07/10.

http://www.auswaertiges-amt.de/cae/servlet/contentblob/334836/publicationFile/50199/100718-DeutschChinesisches_Kommuniqu.pdf [28/02/12]

In 2010, a joint communiqué on strategic partnership between Germany and China was formulated, the 3rd part of which focuses on culture and society. The continuation and extension of cultural cooperation and exchange are seen as essential. The need to pursue civil society dialogue is also stressed.

Portugal

Song, J. & Tong, B. (2010) '**Cultural exchange to strengthen Portugal-China cooperation**', in *Xinhua*, 11.06.10

http://news.xinhuanet.com/english2010/indepth/2010-11/06/c_13594347.htm [23/02/12]

Cultural exchange and contacts between Portugal and China will further strengthen bilateral cooperation between the two countries. "We two countries have done a good job in cultural exchange in recent years, and we can do it better in the future," Luis Filipe Barreto, director of Lisbon-based Macao Scientific and Cultural Center, told Xinhua Thursday, on the eve of Chinese President Hu Jintao's state visit to Portugal.

Romania

China and Romania established diplomatic relations in 1949 and have maintained close relations of friendship and cooperation. Romania has established a bilateral *Programme of Cultural Cooperation 2009-2012* with China. There are plans to set up a Romanian Cultural Institute in China. See: <http://ro.china-embassy.org/rom/zlgx/t66052.htm> [23/02/12]

In December 2011, the former Romanian Minister of Foreign Affairs discussed steps to open a Romanian Cultural Institute in Beijing and a Chinese Cultural Institute in Bucharest with the Chinese ambassador to Romania: <http://www.mae.ro/en/node/11668> [02/03/12]

Romania-China House in Bucharest has the mission to develop and promote friendship relations between the two countries: <http://www.casarochi.ro/> [02/03/12]

Scotland

Among other UK-China bilateral cultural agreements and programmes, the following article presents three new cultural agreements between Scotland and China:

Memorandum of Understanding on Culture between China and Scotland, 05/12/11.

<http://www.scotland.gov.uk/News/Releases/2011/12/05113404> [23/02/12]

A Memorandum of Understanding on Culture between China and Scotland has been signed, committing the governments in Beijing and Edinburgh to supporting greater exchange and collaboration across the arts, creative industries, heritage and national collections - one of three major cultural agreements sealing links between the two nations. These include a Memorandum of Understanding, between Edinburgh International Festival and the China International Culture Association to further expand artistic dialogue and a formal agreement between Historic Scotland and the Chinese State Administration of Cultural Heritage.

Spain

Among other bilateral cultural instruments and plans, the existence of a comprehensive plan for engagement between Spain and the Asia-Pacific region is noteworthy:

Gobierno de España (2008) **Plan Asia Pacífico 3: 2008-2012**. Madrid: Dirección General de Asia y Pacífico, Ministerio de Asuntos Exteriores y de Cooperación. (219 pp.)

<http://www.maec.es/es/Home/Documents/PLAN%20ASIA%20PAC%20C3%8DFICO%203.pdf>

[23/02/12]

The Plan emphasises the need to go deeper in educational and cultural development and cooperation with the region. It contains separate chapters for each country (1.1.1. China, pp. 23-29) giving specific priorities and targets for China, among other Asian countries.

8.2. Bilateral cultural relations between China and Third Countries

A brief sample only is provided as an indication of the range and scope of activity.

Africa

(2009) 'Cultural exchange plays important role in China-Africa relationship', in People's Daily Online, 05/11/09.

<http://english.peopledaily.com.cn/90001/90782/90873/6804545.html> [02/03/12]

On the China-Africa Cooperation Forum - Beijing Plan (including cultural exchanges) agreed at the China-Africa Cooperation Beijing Summit in 2009.

Australia

Chey, J. (2010) *Cultural Diplomacy and Australia-China Cultural Relations*, Australia Institute of International Affairs NSW Branch Charteris Lecture, 20 July 2010. (24 pp.)

<http://www.aiia.asn.au/.../449-australias-cultural-diplomacy-and-cultural-exchanges-with--china.pdf>
[23/02/12]

Brazil

(2010) '**Brazil sees potential in cultural cooperation with China**', in *Xinhua*, 27/07/10.

http://news.xinhuanet.com/english2010/china/2010-07/27/c_13416845.htm [23/02/12]

Brazil and China can share their experience in world heritage preservation to boost cultural exchanges, Minister of Culture Joao Luiz Silva Ferreira said in an interview with Xinhua. November 2010 is the Month of Chinese Culture in Brazil featuring a tour by National Ballet of China and the possibility of a "Year of China" in Brazil is under discussion.

Ethiopia

Malone, B. (2010) '**How will Chinese culture influence Africa?**', on *Africa News Blog*, 22/01/10.

<http://blogs.reuters.com/africanews/2010/01/22/how-will-chinese-culture-influence-africa/> [23/02/12]

On the signing of a cultural exchange programme 2010-2013 between China and Ethiopia.

India

'**Cultural Relations between India and China: The Tradition of Continuity**', 2011 report on India-China bilateral cultural relations on website of Embassy of India, Beijing.

<http://www.indianembassy.org.cn/DynamicContent.aspx?MenuId=4&SubMenuId=0> [02/03/12]

Japan

Yee-Kuang Heng (2010) '**Mirror, mirror on the wall, who is the softest of them all? Evaluating Japanese and Chinese strategies in the 'soft' power competition era**', in *International Relations of the Asia-Pacific* (2010) 10 (2): pp. 275-304.

<http://irap.oxfordjournals.org/content/10/2/275.short> [23/02/12]

As states jostle to attract and entice others by deploying a range of innovative strategies, a 'soft' power competition era looms possibly in the Asia-Pacific. A comparative evaluation of Japan's and China's 'soft' power strategies.

Russia

Su Fenglin (2007), '**Questions Regarding Past and Present Sino-Russian Cultural Exchange**', in *Eager Eyes Fixed on Eurasia - Russia and its Eastern Edge*, (pp. 93-109). Sapporo, Japan: Slavic Research Centre.

http://src-h.slav.hokudai.ac.jp/coe21/publish/no16_2_ses/04_su.pdf [02/03/12]

This paper examines cultural relations between China and Russia. The paper gives an overview of the history of Sino-Russian cultural exchange and then explores the rationale for important events in their relations.

Serbia

Pavlicevic, D. (2011) *The Sino-Serbian Strategic Partnership in a Sino-EU Relationship Context*. Nottingham: China Policy Institute, Briefing Series – Issue 68. (13 pp.)

<http://www.nottingham.ac.uk/cpi/documents/briefings/briefing-68-sino-serbian-partnership.pdf>
[23/02/12]

The Chinese and Serbian governments officially established a “Strategic Partnership” in 2009. It is comprehensive and fast developing – especially in domains of political, economic, cultural and military cooperation.

Turkey

Tugcu, A. (2011) ‘**Turkish-Chinese Relations**’, in *Journal of Turkish Weekly*, 21/02/11.

<http://www.turkishweekly.net/news/111982/-jtw-interview-turkish-chinese-relations.html> [23/02/12]

Interview with the Head of USAK Center for Asia-Pacific Studies Dr. Selcuk Colakoglu on new developments in Turkish-Chinese relations, including cultural relations. Organisation of the Turkish Year in China in 2012 and Chinese Year in Turkey in 2013.

Ukraine

(2011) ‘**Cooperation with China is Ukraine's foreign policy priority**’, in *ForUm Analytics*, 25/06/11. <http://en.for-ua.com/analytics/2011/06/25/153934.html> [23/02/12]

Interview with Ukrainian President Viktor Yanukovich on cooperation with China, covering all areas of cooperation, including cultural exchange.

USA

Cai, W. (2011) ‘**Culture a common thread throughout the world**’, in *China Daily*, 21/09/11. http://www.chinadaily.com.cn/usa/2011-09/21/content_13752499.htm [23/02/12]

Text of a speech by Chinese Culture Minister Cai Wu on occasion of the China-US Cultural Forum at the Woodrow Wilson International Center for Scholars in Washington.

See also: <http://www.neh.gov/news/archive/20110926.html> [23/02/12]

9. Cultural cooperation projects

A small sample of projects of cooperation between cultural actors in Europe and China are presented here. Apart from concrete examples, this section also references web platforms¹⁰ which list and comment on cultural exchange programmes. Further case studies can be found in other publications¹¹.

¹⁰ See also Culture360.org www.culture360.org

¹¹ *Europe-China Cultural Compass* <http://www.eunic-online.eu/node/445>, op. cit. (10 in-depth case studies and many other examples of cultural cooperation projects described between European countries and China).

International Co-production Manual

<http://www.ietm.org/index.lasso?p=information&q=resourcedetail&id=125&->

Europalia.China

Major international arts festival held in Belgium, with China as guest country in 2009.

<http://china.europalia-dev.be/?lang=fr> [23/02/12]

See case study in *Europe-China Cultural Compass* and interview:

<http://culture360.org/magazine/china-in-europe-europalia-cultural-festival/> [23/02/12]

Expo 2010 Shanghai China

<http://en.expo2010.cn/> [23/02/12]

The national pavilions were an opportunity for EU Member States to present aspects of their national culture in China, and were hugely successful in gaining world press. See also:

- Maderuelo, M. & Noya, J. (2010) *Shanghai 2010: una oportunidad para España en China*. Madrid: Real Instituto Elcano. (20 pp.)

<http://www.realinstitutoelcano.org/wps/wcm/connect/449cf680429bceef82d4ab1546e8/DT16>

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[2010_Maderuelo_Noya_Shanghai_Espana_China.pdf?MOD=AJPERES&CACHEID=449cf680429bceef82d4ab1546e8](http://www.realinstitutoelcano.org/wps/wcm/connect/449cf680429bceef82d4ab1546e8/2010_Maderuelo_Noya_Shanghai_Espana_China.pdf?MOD=AJPERES&CACHEID=449cf680429bceef82d4ab1546e8) [23/02/12]

[23/02/12]

A short report reviewing opportunities for Spain connected with the Shanghai Expo.

- **Snowball – Finnish-Chinese Music Industry Convention**

<http://www.musex.fi/en/event/snowball-finnish-chinese-music-industry-event/> [23/02/12]

An event organised in conjunction with Shanghai EXPO, 2010

Deutsch-Chinesisches Kulturnetz (German-Chinese Culture Net)

<http://www.de-cn.net/> [23/02/12]

A joint project of the Goethe Institut & Robert Bosch Stiftung – online portal in German and Chinese for cultural dialogue established in 2007. An important, well-established project which often challenges expectations in its content and debate.

China-UK Connections through Culture

<http://ctc.britishcouncil.org.cn/> [23/02/12]

British Council project 2006-2011 which offers support, information, advice, networking opportunities and development grants to cultural organisations in China and the UK, aiming to build long lasting relationships and to develop exciting cultural collaborations between organisations in the two countries.

Cultural Exchange China-Netherlands

Web platform established in 2011, following closure of the Netherlands China Arts Foundation (see Section 10). This provides a knowledge base with extensive cultural mapping for China. <http://www.culturalexchange-cn.nl/> [23/02/12] See also:

[session=s:5B5591690578c238D8lwY3ACBA69](#): two case studies of performing arts co-productions (Slovenia-China and Netherlands-China).

- (2011) **Arts without Borders: cultural exchanges between the Netherlands and China**. Beijing: Embassy of the Kingdom of the Netherlands in Beijing. (27 pp.)
http://www.sica.nl/sites/default/files/brochure_art_ch-nl_2011.pdf [23/02/12]
- (2010) 'Launch Dutch Design WorkSpace', on Dutch DFA.
<http://www.dutchdfa.com/news/385/launch-dutch-design-workspace> [23/02/12]
Establishment of a Dutch Design WorkSpace in Shanghai, 2010.

Chin-A-moves coop Europa

An EU-China dance cooperation project funded by the EU Culture Programme (2007-2013), under the India/China Third Country strand in 2008-09, involving partners and associates in Germany, Spain, Norway, Netherlands, China, France and Finland.

<http://www.chin-a-moves.eu/welcome.php> [23/02/12]

10. Evaluation of cultural relations with China

A few examples of evaluation of cultural cooperation with China were found but this appears to be an area where there is far less information, or it is not published. Where it is available, evaluation tends to be of cultural exchange projects. No public evaluation has been found of bilateral cultural programmes or other intergovernmental initiatives such as cultural 'Years', although more in-depth research might yield results.

Netherlands China Arts Foundation (NCAF)

<http://en.artsfoundation.nl/> [23/02/12]

The Netherlands China Arts Foundation was established in late 2006 to stimulate and shape cultural exchange between China and the Netherlands. A time-limited project, co-funded by the Dutch Ministry of Culture and the Dutch Ministry of Foreign Affairs, it concluded its activities in 2010. Its work was evaluated mid-term and in a final expert meeting and report:

- te Riele, W.J. & Omta, I.J. (2009) **Tussenevaluatie Netherlands China Arts Foundation** [Mid-term evaluation Netherlands China Arts Foundation], Utrecht: Berenschot. (50 pp.)

http://www.minbuza.nl/binaries/content/assets/minbuza/nl/import/nl/producten_en_diensten/evaluatie/afgeronde_onderzoeken/2009/09/tussenevaluatie_netherlands_china_arts_foundation/rapport/rapport/hippogallery%3Aasset [23/02/12]

This mid-term evaluation report in Dutch on the NCAF aimed to evaluate its efficiency and effectiveness in terms of activities developed and financing of initiatives. It examines how the NCAF and its financial contributions serve strategic objectives of the policy framework towards China. It is a general evaluation of the added value of this instrument of Netherlands international cultural policy. The report gives an overview of activities and project results 2007-2008. It concludes with the broad assessment that – given the differences between China and the Netherlands, the complex cultural context of the countries, limited budget, capacity and time – good projects have been supported, but not enough groundbreaking

projects, and that the added value of the NCAF as a distinctive instrument to connect and direct is not yet clear, that the vision, strategy and role of NCAF need to be better defined as well as communication about NCAF and with the sector and government.

- **Netherlands China Arts Foundation / Dutch Cultural Centre Shanghai.** Expert meeting report, 14/10/10. (7 pp.)

http://en.artsfoundation.nl/images/uploads/Expert_meeting_cultural_exchange_with_China_14_October_2010_Report_EN.pdf [23/02/12]

The report sums up discussions at an expert meeting in Amsterdam, October 14 2010, which brought together 80 artists, cultural operators and policy makers from the Netherlands and some from China. The objective was to discuss potential formats of cultural exchange between China and the Netherlands after the closure of the Netherlands China Arts Foundation. This foundation supported by the Dutch Government and other partners with an annual budget of € 500-600,000 managed four years of exchanges in different artistic fields between China and The Netherlands and set up the Dutch Culture Centre for the Shanghai Expo. All participants agreed that the success was the added value brought by the format and the strategic line of the initiative. The project was not just about promoting and one-way exchange but about mutual learning, long term contacts and networks. For individual artists the added value was that the connection with the government opened doors which in China would have stayed closed, as well as the exchange grants. Main learnings were the importance of long-term investment, building up trust and networks and the focus on two-way exchange. The initiative achieved its objective of giving a strong impulse to China-Netherlands cultural relations. Continuity of exchange, even with lower budgets, was needed. SICA would set up a digital platform with a database of contacts and experiences.

- Van der Linden, M., Wijers, H. & Sanders, M. (2011) **Netherlands China Arts Foundation 2007-2010 / Dutch Cultural Centre Shanghai 2010.** Amsterdam: Netherlands-China Foundation & SICA Dutch Cultural Centre for International Cultural Activities. http://sica.nl/sites/default/files/eindverslag_ncaf_dcc.pdf [23/02/12]

A final activity report of the two interconnected organisations, documenting the work and anticipating future directions. The Dutch Cultural Centre (DCC) was the pinnacle of the work of NCAF, putting the Netherlands on the map in Shanghai. NCAF has sown the seeds in the Netherlands and China for long-term cultural exchange between the two countries. China is still a priority country in Dutch international cultural policy and SICA has developed a cultural portal providing access to NCAF and DCC's rich archives of experience.

Auswärtiges Amt / German Federal Foreign Office (2011) **Bericht der Bundesregierung zur Auswärtigen Kultur- und Bildungspolitik 2010/2011** [Cabinet Report on Foreign Cultural and Educational Policy 2010/2011]. Federal Foreign Office. (96 pp.)
<http://www.auswaertiges-amt.de/cae/servlet/contentblob/560176/publicationFile/163477/120111-AKBP-Bericht-2010-2011.pdf> [23/02/12]

In German. This annual report details activities of German foreign cultural and education policy, August 2010 to September 2011. Cultural exchanges with China section (pp. 79-80) give considerable attention to the Art of the Enlightenment exhibition in Beijing, the largest cultural project undertaken by Germany with China. The report notes that the exhibition

opening attracted negative and controversial press attention, due to the arrest of Ai Weiwei that week. However, it was attracting high visitor numbers and critical attention in China.

Kirby, S. (ed.) (2006) **Artist Links 2002-2006**. London: Arts Council of England / British Council. (224 pp.)

<http://ebookbrowse.com/artist-links-2002-2006-2-pdf-d46949354> [23/02/12]

An illustrated bilingual book (English / Chinese), it documents and analyses the results of the 4-year Artist Links exchange programme 2002-2006, run by the Arts Council of England and the British Council. 60 creative projects involving 90 artists took place in England and China.

Hodes, S. & van Herpt, R. (2009) '**Impact Terracotta Leger: effectieve toepassing van economische impact studies**'. Amsterdam: LAGroup Leisure & arts consulting.

<http://www.lagroup.nl/publicaties/83/1> [23/02/12]

Article in Dutch analysing the success of the 2008 exhibition Go China! at the Drents Museum in Assen, organised in cooperation with the Groninger Museum. Visitor numbers of 100,000 were anticipated for the Terracotta Army exhibition and a total of 350,000 people viewed the exhibition. The article demonstrates the economic impact: 11.5 million euro.

11. Conclusion

This Mapping of Existing Studies on EU-China Cultural Relations has uncovered a far more extensive range of literature than was anticipated. The findings should provide the EU expert group on culture and external relations – and many other interested parties – with a concise knowledge base of pertinent recent literature on the subject. The subject of evaluation of cultural relations with China shows some deficit compared to other thematic areas and would merit additional study. For an in-depth, well rounded knowledge of China-Europe cultural relations, a separate study should be made on Chinese language information sources.

A wide dissemination of the most important publications on the subject (and of this Mapping) would be beneficial to artists, cultural operators, foundations, networks and government institutions in both Europe and China.

Annex

The Annex lists cited documents in reverse chronological order (by month and year of publication, the most recent appearing at the top).

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